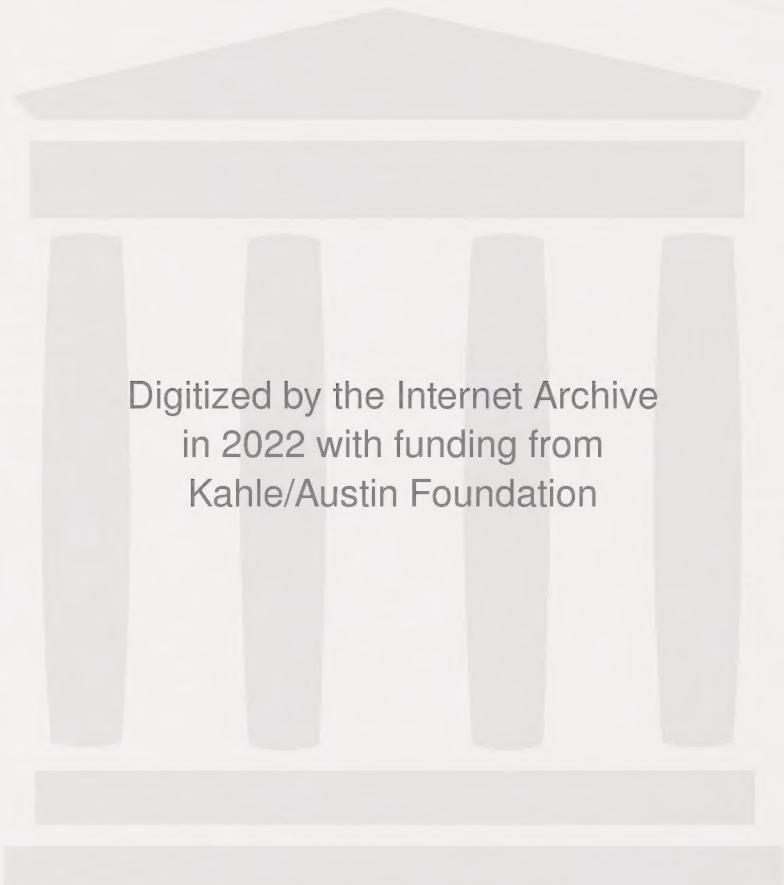
The Work of Jack Williamson

An Annotated Bibliography and Guide

Richard A. Hauptmann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An Annotated Bibliography and Guide

by

Richard A. Hauptmann

The NESFA Press
Post Office Box 809
Framingham, MA 01701-0809
1998

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ISBN 1-886778-12-4

Acknowledgments

Jack Williamson has very generously provided unlimited access to his personal book collection, his records, and, most importantly, his memories. Without these contributions, this book would be only a shadow of what it now is, and I am extremely grateful for his help and guidance.

In 1980, Robert E. Myers wrote *Jack Williamson: a primary and secondary bibliography*, the first formal analysis of Jack Williamson's work. The late Gordon Benson, Jr. is to be commended for his excellent Williamson checklist. Both of these works were quite useful towards the completion of this book.

Significant additional help was provided by Jeff Conner and Gene Bundy of the Jack Williamson Science Fiction Library at Eastern New Mexico University's Golden Library, and by Ed Dowlin, Director of the Golden Library. Also providing valuable assistance were Mike Ashley, L.W. Currey, Lloyd Arthur Eshbach, Kouichi Yamamoto, Phil Stephensen-Payne, Grant Thiessen, and Robert K. Wiener. Special thanks go to Fred Pohl for his wonderful introduction.

Anyone doing bibliographic research in the science fiction field is a beneficiary of the incredible amount of work previously done by a great many amateur and professional sleuths. Many of these sources were used and are acknowledged at the end of this book. Of course, any errors or omissions which may appear are solely the fault of the compiler. The compiler is always interested in receiving comments about, or corrections to, this bibliography.

Lastly, the understanding, encouragement and assistance of my wife, Janet, were indispensable as always.

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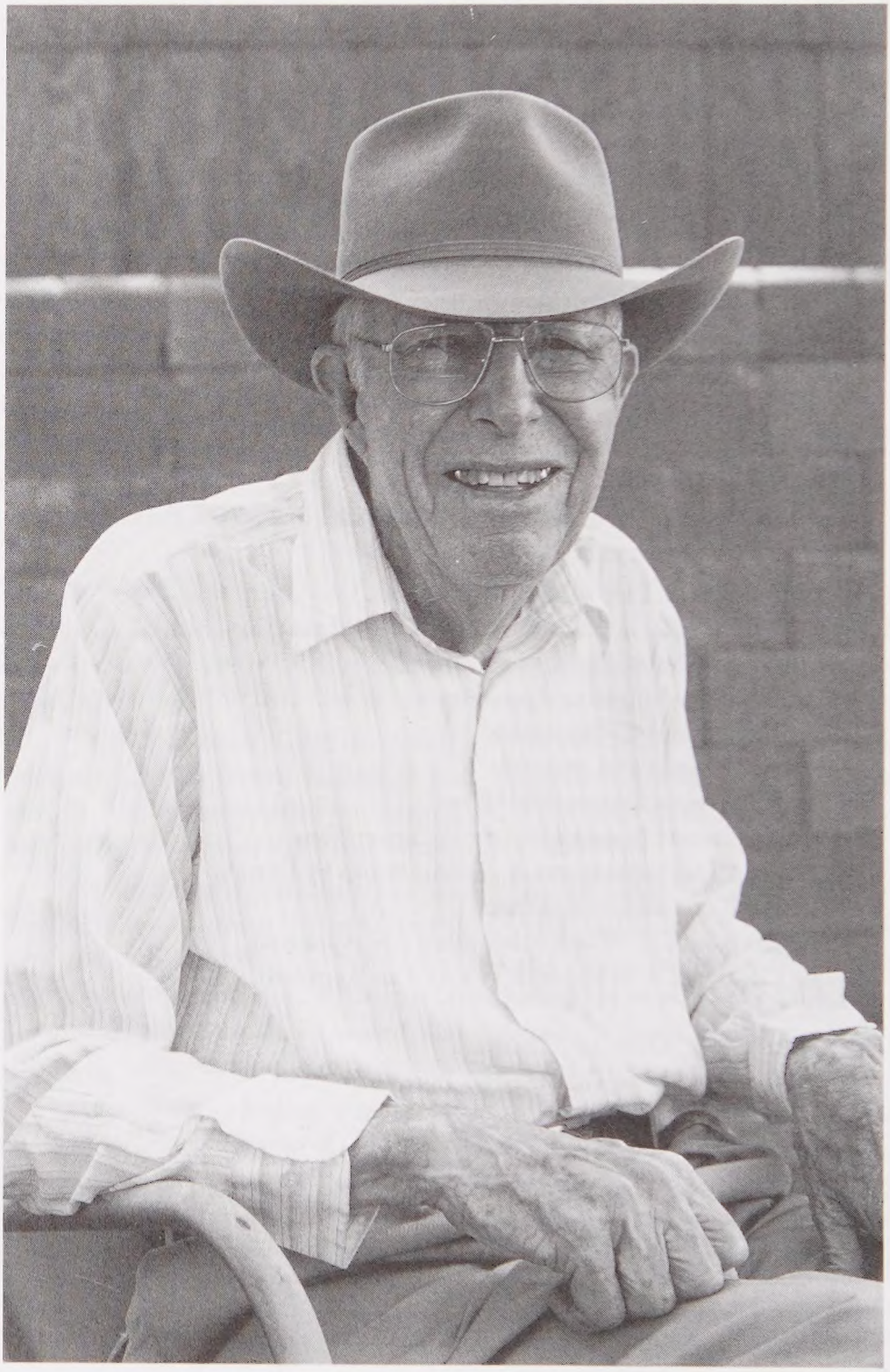

A Note on Presentation

The entries in this bibliography are listed in chronological order within each section and are arranged as follows:

Title of Book (Coauthor, if any) (Series, if any). City: Publisher, ISBN or other identifying number, Type of binding, Publication date, Number of pages, Issue price, Cover and/or interior artist. Other bibliographic information about this edition, if any. [Type of book] (Language, if not English)

For book appearances:

Type of binding may be hardcover, paperback (mass market), trade paperback, pamphlet, magazine format, or wraps (for paper covers of the same texture as the text). Other types of bindings may be specifically described.

Publication date is the publication or copyright date indicated in the book, unless a different, actual release date is known.

Number of pages only includes the number of pages of the actual story, not advertisements, etc.

Artist is for the cover or dustjacket, unless interior art is specifically credited. "Uncredited" indicates that the artist's name is not given in the book. "No record" indicates that either the publisher could not be contacted or its files no longer contain information about the book's artist.

b. Subsequent appearances are listed in the same format as above.

A description of the contents of the book or story. If this information is in quotation marks, the description is a direct copy of the blurb (part or all) which accompanied the story's first magazine or book appearance. If it is not in quotes, it is either a brief summary of the plot or other information about the book or story. This description may be a combination of both. Additional information about the book, including the contents if a collection, will be found here.

Secondary Sources and Reviews:

1. "Quotes from critical studies, commentaries or reviews of the book" - Source of comment.
2. Other reference citings.
3. A listing of reviews of the book, giving the name and date of the publication, with the reviewer's name if known. A brief excerpt may be quoted from the review to give a flavor of the book's initial reception. This is not a comprehensive list.

"**Story Name**" (Length of story) (Coauthor, if any) (Series, if any). Original magazine or anthology appearance, Publication date, Volume number - Issue number, [Number of pages] Cover and/or interior artist.

b. Subsequent appearances are listed in the same format as above.

Unknown information, an artist's name or a book's original price, for instance, is denoted by a question mark (?).

A note on classification: If a novel was originally published in a magazine in substantially the same form as it later appeared as a book, it is included in chapter **A. His Books**. If the story was significantly modified, revised or expanded prior to being published as a separate book with no change in title, it is listed in both chapter **A. His Books** and in chapter **B. His Short Fiction**.

Books in English which have not been seen are denoted as (not seen).

Jack Williamson: The Legionnaire of Space
by Frederik Pohl

As collaborator, as friend and in many other ways, Jack Williamson has held an important place in my life for many years—though sometimes at a considerable distance in space and time. Although Jack certainly had no way to know it at the time, our friendship actually started when I was just turning eleven years old.

I had discovered science fiction a year or so earlier. Naturally I became an instant addict. What I lacked to support my habit was an adequate supply of money—it was, for those of you not old enough to remember, pretty close to the bottom of the terrible Great Depression—so I couldn't afford to buy the science-fiction magazines brand-new off the newsstands, where they cost as much as an outrageous twenty-five cents a copy. Fortunately, there was another resource. My home town of Brooklyn was well supplied with second-hand magazine stores. In those wonderful institutions I could pick up all the back numbers there ever had been for a nickel each—if they had been mauled by the previous owner, sometimes for even less.

In November, 1931, Jack changed all that for me. I picked up the previous month's *Amazing Stories* and in it devoured the first installment of Jack's two-part serial, *The Stone from the Green Star*. The burning need to find out how it all came out was irresistible. There was a solution to my problem, though: all I had to do was skip one day's lunch. I did, and with the quarter thus saved I stepped right up to the corner newsstand and bought the current issue. Reading as I walked, I was halfway through the conclusion of Jack's story by the time I got home.

It was a wild extravagance, but I've never regretted it.

#

Of course in those days I never dreamed that I would ever meet so godlike a figure as a man who got his name on the cover of *Amazing* (much less that I would ever get there myself). But fate was kind. In 1939 I actually met Jack in the flesh, outside the door of the first New York World Science-Fiction Convention. (I wasn't allowed inside. Jack was; and it is a measure of his kindness that he spent so much time with us rejects outside.) Then, in

1943, he turned up again in my life. That was the time of World War II. The Air Force had sent me to Chanute Field, Illinois, to learn to be a weather observer—that is, someone who could tell a pilot heading for an air base whether it was raining there or not—and Jack, who had already completed that course, had returned to the same weather school to become a forecaster—meaning someone who could tell that same pilot if it was likely to still be raining when he got there.

So, one way or another, we became friends. We have remained so for the half-century since, in many places, over many parts of the world.

The world of science fiction is a tight little universe in itself, where nearly everyone knows nearly everybody else. There's one additional factor which kept bringing Jack and me together, however. We are both dedicated fans—of science fiction, of course, but also of science itself. We subscribe to the scientific magazines, we try to keep up with what's going on at the cutting edge of research and theorizing, we go where the science is. I've had the pleasure of Jack's company at places where science happens in all sorts of locales—at the Sandia National Laboratories outside of Albuquerque, at that primitive astronomical observatory called Stonehenge, at the panda breeding station on the fringes of Tibet and by the Flaming Mountains of the Gobi, where Roy Chapman Andrews once hunted for dinosaur eggs.

Why do we do it? Sometimes it's because what is going on in science can make material for our science-fiction stories. It was Fred Hoyle's lovely (though, apparently, wrong) vision of the steady-state universe that was continually growing out of new matter and space that led to our *Starchild* trilogy; the wonder-fully beautiful descriptions of the reefs of space, where new matter is steadily being born, are all Jack's. Later, Stephen Hawking brought about another novel. That one happened when once, while I was visiting Jack in his home in Portales we were both reading Hawking's *A Brief History of Time*. Was it possible, we wondered, to work some of these spookier cosmological hypotheses into a story? It was; and that turned out to be *The Singers of Time*.

Still, we don't chase science simply for story research. We do it for a more urgent reason. We do it for love—for love of the grand spectacle that is science.

But that, when you come down to it, is what got us both interested in science fiction in the first place. It is our great good fortune that it turns out we can make a profession out of what we are driven to do for fun.

#

As a science-fiction writer Jack has few peers. He has received most of the honors the field has to offer—served as president of the Science Fiction Writers of America and has been very active in the field's academic wing, the Science Fiction Research Association, from which he received a scholarship award; was one of the first writers to get the Grand Master Nebula for lifetime contributions; has even, just as this book was in preparation, been accorded the signal distinction of having an actual asteroid named after him for his lifelong dedication to space travel. In the world of science fiction, as in most professions, there is a certain amount of jealousy from time to time. But I have never once heard anyone begrudge Jack Williamson any of his honors. He has earned the best the field can give him—and, at a stage of fairly advanced youth (he has just turned eighty-six as I write this), he goes right on continuing to earn it with new work.

As you will see from this bibliography, Jack is not only one of the best of science-fiction writers but also one of the most diligent. There are scores of stories listed here. Check them over. If you find any you haven't read yet, I urge you to seek them out. I don't think you will be disappointed in any of them. Over the sixty-odd years Jack has been writing, few readers ever have.

—Frederik Pohl

Palatine, Illinois

A Jack Williamson Chronology

1908 Born John Stewart Williamson on April 29 to Asa Lee Williamson and Lucy Betty Hunt Williamson, the first of four children, in Bisbee, Arizona Territory. His ancestor, John Williamson, arrived in America from Scotland in about 1691. His mother's family arrived in the new world early, as well, but the line is not as clear. When he was six weeks old, his family moved to his uncle's ranch in Mexico, El Rancho la Loba (The Bitch-Wolf Ranch).

1911 Nearly died in Arizona from a disease called cholera infantum (after fleeing from revolutionary turmoil in Mexico), while waiting for his father to return from buying a farm in Pecos, Texas. Eventually moved there.

1915 Moved by covered wagon to a homestead in New Mexico near his father's brothers' ranch. They moved into a 10 X 12 foot shack of raw pine in November. He was to remain in this area for the rest of his life.

1921 At age 13, began his second year of school in the seventh grade. First met his future wife, Blanche Slaten, who was in sixth.

1926 His first year out of high school, Hugo Gernsback first published *Amazing Stories*. Shortly thereafter, he read his first issue and was hooked.

1928 His first publication, a guest editorial in the fall issue of Gernsback's *Amazing Stories Quarterly*, "**Scientifiction, Searchlight of Science**" (C1), quickly followed by his first story, "**The Metal Man**" (B1), in the December issue of *Amazing Stories*. After writing these in the summer, he and his sister left for college in Canyon, Texas, where he enrolled as a chemistry major.

1929 Published his first book, *The Girl from Mars* (A1), a pamphlet published by Hugo Gernsback to promote his new magazine, plus two more stories. Continued in college and wrote several other stories that were rejected. Spent most of the summer on his uncle's ranch in Mexico. Earned $235 from writing.

1930 Left college in the spring. Published two stories and sold several others for a total income of $878. Took a bus to Los Angeles, flew to San Francisco where he stayed most of the fall, then returned to New Mexico.

1931 Published eight stories, but was still getting frequent rejections, earned $1,427. Took a motor boat trip down the Mississippi with Edmond Hamilton from Minneapolis to Vicksburg, where their second motor died. Took a river boat the rest of the way to New Orleans where they visited E. Hoffmann Price, who impressed him as a romantic soldier of fortune. After returning home, he began writing again, including 27 pages of one story in a single day, a personal record.

1932 Published seven stories, but income shrank to $305 (the Depression was worsening). Rode freight trains to Denver and back, stopping often and learning much. Went to Albuquerque in the fall to enroll in the university. Continued to admire women from a distance.

1933 Published seven more stories, earnings up to $1,040. When he got home from college in the spring, he wrote his first great story, *The Legion of Space* (A6), though it wasn't published until 1934. It took him three weeks. Took a tour of New Mexico, Arizona, and old Mexico with his brother Jim, mostly in an old stripped down Model T, spending six weeks on their uncle's Mexican ranch.

1934 Published six stories and earned $1,157. Went by bus to Chicago, then on to visit Ed Hamilton in Pennsylvania. They went to Florida and spent several months in Key West. He developed a block and didn't write anything new this year. He built a small cabin on the ranch where he went back to writing.

1935 Published three stories but made only $540. Learned to dance this year. Took a ship from Houston to New York, then wound his way back through Hamilton's home town and The Century of Progress in Chicago. Writing went better, but he was getting dissatisfied with his life.

1936 Published four stories, income jumped to $1,430 thanks to $650 for *The Cometeers* (A7). Begins psychoanalysis at the Menninger Clinic in Topeka. His writing went poorly while in analysis, but his physical health improved, as did his mental state.

1937 Published six stories and made $959. Left the clinic in the spring and went to meet Hamilton for a trip to New York City, where he met John Campbell for the first time. Later, resumed writing back in New Mexico.

1938 Published five stories earning $1,452. Wrote *The Legion of Time* (A10) this year. Finally sold his first story to Argosy, after trying for ten years. Spent the summer in Santa Fe, then added a bedroom and electric lights to his cabin on the ranch.

1939 Published eight stories, though income fell to $1,186. Went to New York in May and made the acquaintance of many people over the next several months, including the Futurians—Fred Pohl, Donald Wollheim,

Cyril Kornbluth, and many others. Also met Isaac Asimov, who had written him several fan letters. Attended the first World Science Fiction Convention on Sunday, July 2, spending the morning sitting with the exiled Futurians in an Automat. Pleaded their case for admission to Sam Moskowitz without success. After leaving New York he stopped in Detroit to buy his first car, eventually returning home. He then went on to Santa Fe where he lived and wrote for a few months.

1940 Published ten stories including the first version of "**Darker than You Think**" (B56), earning only $786. Went to California in May and resumed therapy with his old analyst. Had difficulty writing but spent a lot of time with friends.

1941 Published four stories with income of $818. Still in California, met Robert Heinlein and became a regular attendee of his "Mañana Literary Society." Returned home and spent the summer writing. Got stalled, then followed Campbell's advice to try a new name. Was successful and the first "Seetee" story was written.

1942 Published three stories and made $1,142. On August 5 reported to Fort Bliss for active military service. Went to Chanute Field, Illinois for training as a weatherman.

1943 Published two stories, no writing income. Returned to Chanute Field for advanced meteorological training.

1944 Published nothing. Stationed at an air field in Hobbs, New Mexico as a forecaster. Got to travel some and generally had a pleasant time.

1945 Published *Lady in Danger* (A15) and one new story and an article, income of $360. Assigned as a weather forecaster to the South Pacific. Had several interesting adventures, then was mustered out on November 27.

1946 Published nothing but earned $855 due to reprints and advances. Spent some time in California, then returned to New Mexico, intending to write. Had trouble writing, then became quite ill and nearly died before successful surgery to repair old bowel damage.

1947 Published *The Legion of Space* (A6) and two stories, earned $1,865 due to reprints. One of the stories was "**With Folded Hands**" (B68), probably his best shorter work, and most famous. Took a newspaper job. Remet Blanche Slaten Harp on July 8 and married her on August 15, thereby acquiring two grown stepchildren, Adele and Keigm. Left the newspaper to resume writing science fiction.

1948 Published one new story and rewrote an older one to become probably his best novel, *Darker than You Think* (A16). Income of $1,793.

1949 Published *The Humanoids* (A18) and one new story, but income of $1,439 due to reprints. Took Blanche to her first science fiction convention, Cinvention, the World SF Convention in Cincinnati. Built a new house, where he lives today.

1950 Published one new story, and *The Cometeers* (A7), *The Green Girl* (A3) and *Seetee Shock* (A17), income of $2,661. Resisted Campbell's efforts to lure him into dianetics. Began a new novel but couldn't complete it.

1951 Published three new stories plus *Seetee Ship* (A19) and *Dragon's Island* (A20) (including his newly invented term, "genetic engineering"), earning $2,038. He and Pohl investigated a UFO sighting in Socorro - an obvious hoax. Joined Rotary and was elevated to Master Mason. Was asked to create a comic strip.

1952 Published one new story plus *The Legion of Time* (A10) and wrote the comic strip, resulting in earnings of $6,855. Spent time in New York renewing old acquaintances and making new ones. Went to Chicon II where he met Cliff Simak and James Gunn.

1953 Published four new stories and continued comic strip, with income of $4,719. Completed his only collaboration with Gunn, began his first of ten with Pohl.

1954 Published two new stories and *Undersea Quest* (A23), continued comic strip, earned $6,405. Guest of honor at Westercon 7 in San Francisco.

1955 Published *Dome Around America* (A24) and *Star Bridge* (A25), income dropped to $2,562. With demise of the comic strip and its steady income, decided he had to find some new way to earn a living. Returned to school at Eastern New Mexico University (ENMU).

1956 Published one new story and *Undersea Fleet* (A26), earnings fell further to $1,314. Continued working on his B.A. and M.A. and became a graduate assistant.

1957 Published nothing new, reprint income of $1,100. Received his B.A. in the spring (with honors), and his M.A. in the fall. Began teaching high school English in Roswell, 90 miles from home. Commuted on weekends. His brother Jim got married.

1958 Published *Undersea City* (A28) and one story, writing income of $681. Decided to get his Ph.D., but few schools were interested due to his age. Finally accepted by the University of Colorado.

1959 Published one new story, writing income was $608. Left job in Roswell to study full-time in Boulder, Colorado.

1960 Published nothing new, writing income of $725. Got a job at ENMU as an assistant professor in the fall. Continued doctoral studies part-time. His mother died suddenly at eighty-six.

1961 Published *After World's End* (A11), writing income of $1,387. Continued teaching and studying.

1962 Published one new story and *The Trial of Terra* (A29), earnings from fiction of $1,029. Continued teaching and studying.

1963 Published two stories, writing income of $2,530. Continued teaching and studying.

1964 Published *Golden Blood* (A5), *The Reign of Wizardry* (A14) and *The Reefs of Space* (A31), writing income of $4,001. Received his Ph.D. Spent most of the summer at Indiana University studying his new academic fascination, linguistics. Taught his first college-level science fiction course. His father passed away at age ninety-six.

1965 Published *Starchild* (A32), earned $3,826 from writing. Took an eleven week summer trip to Europe and Africa.

1966 Published nothing new, fiction income of $1,036.

1967 Published *One Against the Legion* (A12), *Bright New Universe* (A34) and one new story, and earned $7,118,mostly from reprints.

1968 Published *The Not-Men* (A35) and *Trapped in Space* (A36), earned $4,731. Received the First Fandom Science Fiction Hall of Fame Award.

1969 Published *The Pandora Effect* (A38) and *Rogue Star* (A37) and one new story, writing income was $3,767. Promoted to full professor at ENMU.

1970 Published nothing new, writing income of $8,514. Changed agents from Harry Altshuler to Scott Meredith. Went back to Europe for the Heidelberg convention and toured as well. Attended his first Milford Conference. Began researching colleges that offered SF courses.

1971 Published *People Machines* (A40), earning $4,065. Blanche closed her clothing shop after 30 years. He published his first survey results on teaching SF in college. They took a summer tour of Asia.

1972 Published *The Moon Children* (A39) and *Seetee Ship / Seetee Shock* (A43), writing income of $5,163. Spent a two week vacation in Mexico.

1973 Published *Passage to Saturn* (A13), *The Great Illusion* (A8) and two new stories, earning $5,794 from writing. Attended an English teachers convention in the Caribbean. Received the Pilgrim Award from the Science Fiction Research Association for *H.G. Wells: Critic of Progress* (A33). Attended a Milford Conference.

1974 Published one new story. His sister Jo died in March. Blanche's younger brother and grandson (son of Keigm) also died this year. He and Blanche made a month-long trip to India, Afghanistan and Turkey.

1975 Published *Farthest Star* (A45), *The Early Williamson* (A46) and two stories. Blanche's son Keigm died in January. Later in the year, they traveled by luxury steamer to Alaska.

1976 Published three new stories and *The Power of Blackness* (A47). They took a Hawaiian vacation this year. Received the second Grand Master Nebula Award from the Science Fiction Writers of America (SFWA) for lifetime achievement. Attended a Milford Conference.

1977 Published *The Starchild Trilogy* (A48), *Dreadful Sleep* (A9) and two new stories. Retired from teaching. Guest of Honor at the 35th Annual World Science Fiction Convention (SunCon) in Miami. Also Guest of Honor at Port City Con 2. Traveled to Scandinavia and Russia.

1978 Published four new stories and *The Best of Jack Williamson* (A50). Elected to his first term as president of the SFWA. Guest of Honor at The Deepsouth Science Fiction Convention in Atlanta on June 2-4.

1979 Published *Brother to Demons, Brother to Gods* (A51), Seetee (A52) and *Three from the Legion* (A53). Elected to a second term as president of SFWA. Traveled to Brighton, England for the world SF convention. Later, he took a trip to China, with a stop in Yugoslavia. Later still, a trip to Kenya. Eleanor Wood became his agent. Guest of Honor at Mile Hi Con 11, October 26-28. A special edition of *Lan's Lantern* (#9, May) is dedicated to him in honor of his fiftieth writing anniversary the year before.

1980 Published *The Alien Intelligence* (A2) and *The Humanoid Touch* (A55). Visited the Jet Propulsion Lab (JPL) to watch the Voyager 1 flyby of Saturn in November. Guest of Honor at both Phringe Con in Phoenix and MysteryKon 5 in Houston.

1981 Published one new story and *The Birth of a New Republic* (A4). Awarded an Honorary Doctorate by ENMU, and invited to give the commencement address. Guest of Honor at Rivercon VI in Louisville, July 24-26.

1982 Published two new stories and *Manseed* (A56). Visited JPL to watch the Voyager 2 flyby of Saturn in August. The Jack Williamson Science Fiction Library dedicated at ENMU and "The Williamson Lectureship Series" endowed there (see **MISCELLANEA**). Guest of Honor at Omacon II in Omaha, Starcon IV in Lubbock, and Windycon 9 in Chicago.

1983 Published *Queen of the Legion* (A57), *Wall Around a Star* (A58) and one story. One of the novels was written on a computer word processor, his first thus, and the way he's written since. Guest of Honor at Norwescon 6 in Seattle on March 17-20, LepreCon 9 on May 20, and Bubonicon 15 in Albuquerque on August 26-28.

1984 Published *Lifeburst* (A61), *The Saga of Cuckoo* (A62) and his autobiography, *Wonder's Child: My Life in Science Fiction*. Traveled with Blanche by boat around South America with an excursion to Antarctica.

1985 Published one new story. Blanche died tragically in an auto accident on January 5. Received his first (and only) Hugo Award for his autobiography. Received the Skylark Award from the New England Science Fiction Association. Guest of Honor at Con Quistador III in San Diego.

1986 Published *Firechild* (A63). Received the Forry Award from the Los Angeles Science Fantasy Society. Guest of Honor at I-Con V in New York City on April 4-6.

1987 Published *Beyond Mars Book 1* (A21) and *Beyond Mars Book 2* (A22). Traveled to Eastern Europe in August. Guest of Honor at In ConJunction VII in Indianapolis, at Life, the Universe & Everything V, and at Lunacon 30, in Westchester on March 20-22.

1988 Published *Land's End* (A67), *Millions de Soleils* (A68) and a new story. "The Williamson Year" observed at ENMU to honor his eightieth birthday and sixtieth anniversary of his first publication.

1989 Published nothing new. Took his third trip to Russia in August. Received a Special Golden Age Award from L. Ron Hubbard's Writers of the Future. Guest of Honor at Empiricon '89 on June 30 - July 2 and at Tuscon 16 in Tucson. Taught a course in science fiction at ENMU.

1990 Published *Into the Eighth Decade* (A70) and *Mazeway* (A71). Taught a course in science fiction at ENMU.

1991 Published *The Singers of Time* (A72). Took a three week trip to China with Fred Pohl, Betty Ann Hull, Charlie Brown and Suzy Charnas to attend the World SF Convention. Taught a course in science fiction at ENMU.

1992 Published *The Undersea Trilogy* (A74), *Beachhead* (A75) and two new stories. Taught a course in science fiction at ENMU.

1993 Published one new story. Taught a course in science fiction at ENMU. Smoked a great turkey for his gourmet group.

1994 Published his fiftieth novel, *Demon Moon* (A76) and sold two new stories. Guest of Honor at Minicon XXIX on April 1-3 in Minneapolis. Asteroid #5516 named JAWilliamson in his honor through the efforts of Roger Zelazny and David Brin. Taught a course in science fiction at ENMU. Continued as a judge in the L. Ron Hubbard Writers of the Future contest. Awarded The World Fantasy Award for Lifetime Achievement at the World Fantasy Convention in New Orleans on October 27-30.

1995 Published one new story. Taught a course in writing short stories at ENMU. Guest of Honor at LibertyCon 9 in Chattanooga, at Archon 19 in Saint Louis, and at Philcon '95 in Philadelphia. Subject of a PBS

special, *Jack Williamson: Wonder's Child.* ENMU's Liberal Arts building officially named after him.

1996 Published two new stories. Was one of four inaugural inductees into the Science Fiction and Fantasy Hall of Fame in Lawrence, Kansas during the Campbell Conference. Taught a course in science fiction at ENMU. Survived a bad fall while walking, then recovered from a severe case of shingles.

1997 Published *The Black Sun* (see A77) and two new stories. Taught a course in writing short fiction at ENMU. Continued as a judge in the L. Ron Hubbard Writers of the Future Contest. Attended the Science Fiction Research Association meeting in Long Beach, the Campbell Conference in Lawrence, Kansas, RiverCon XXII in Louisville (as Special Guest), LoneStarCon2 in San Antonio (the 1997 WorldCon), and the Writers of the Future Awards ceremony in Cape Canaveral where he witnessed a space shuttle launch. His sister, Katie Littlefield, died at the age of 81.

A. His Books

A1. *The Girl from Mars* (with Dr. Miles J. Breuer). New York: Stellar Publications, SF Series #1, wraps, 1929, 24 pages, $.10? No cover art, but interior art by Frank R. Paul. [Short story] See Currey, page 542.

b. in *The Early Williamson* (A46), 1975, [pages 16-31].

c. as "**La muchacha de Marte**," in *Lo Mejor de Jack Williamson*, 1977, (A46) (Spanish)

Before being destroyed by atomic disintegration, the inhabitants of the red planet send seeds of their children to Earth in meteors. The authors' title was "The Egg from the Last Planet." This was J.W.'s first published collaboration, and, though short story in length (6000 words), also his first book. J.W. recalls that Hugo Gernsback had this manuscript when he lost *Amazing Stories*, but took it with him and published it in booklet form as a give-away to promote his new magazine, *Science Wonder Stories*.

A2. *The Alien Intelligence*, in *Science Wonder Stories*, July 1929 VI-2 [pages 102-119] & August 1929 VI-3 [pages 234-245] Interior art by Frank R. Paul. [Novel]

b. *Captain Future, Wizard of Science*, Spring 1942 [pages 96-104 & 127], Summer 1942 [pages 109-120], Fall 1942 [pages 109-117] Uncredited interior art.

c. as "**Djungeln brinner**," in Stockholm: *Jules Verne Magasinet*, 10&11/43 (Swedish)

d. *Wonder Stories Annual*, 1951 Uncredited interior art.

e. New Orleans: PDA Enterprises, saddle-stapled with heavy paper cover, 1980, 79 pages, $6.00 (cover by Ken Hafer, interior art by Hafer, Paul, and Leo Morey). Limited to "approximately 1000 copies." [pages 14-42] See Chalker, page 572.

Collection including:

"**As I Remember**" (nonfiction) (C160) pages 7-13, "**The Alien Intelligence**" pages 14-42, "**The Second Shell**" (B2) pages 43-53, and "**The Prince of Space**" (B4) pages 54-79.

"At the lip of a forgotten crater deep in the Mountain of the Moon, a silver ladder stretches downward through clouds of red and purple

mist. Far below wait a crystal city, a beautiful woman, and alien horror ... "A mysterious insect race develops brains so large they must be sustained and transported in metal bodies, all in a hidden Australian valley." J.W.'s title was "The Silver Sea." This is another story originally sent to Hugo Gernsback when he owned *Amazing Stories*. When Gernsback lost control of *Amazing*, he took the manuscript with him and eventually published it in his new venture.

Secondary Sources and Reviews:

1. "... a very competent writing job... The belief that intelligence could evolve in the most alien forms was to become a trademark..." - Moskowitz, page 88

A3. ***The Green Girl***, in *Amazing Stories*, March, 1930 4-12 [pages 1110-1129] & April, 1930 5-1 [pages 60-80]. March cover and all interior art by Wesso [H.W. Wessolowski]. [Novel]

b. New York: Avon Books, Avon Fantasy Novel #2, paperback, 1950, 125 pages, $.25 Uncredited but wonderfully lurid cover. See Currey, page 543.

c. as ***Das grüne Mädchen***. Rastatt: Pabel Verlag, 1966 (German)

The sun goes out and our protagonist follows a scientific trail through one crisis after another to find the girl of his dreams who holds the key to saving the world. J.W. says the science in this story came from a chemistry course he was taking at the time. After his second year in college, his chemistry professor offered him a student assistantship for $100 for the next year. By this time, though, J.W. was making enough money writing sf to get by on, so he quit school to write full time.

Secondary Sources and Reviews:

1. Barron, 2-133
2. *Super Science Stories*, 9/50 (F. Pohl) " ... it was and still is a passionately adventurous yarn which ensnares the reader in its first pages and doesn't let go until the very last."

A4. ***The Birth of a New Republic*** (with Dr. Miles J. Breuer), in *Amazing Stories Quarterly*, Winter 1930 (pub. 1/31) 3-1 [pages 4-73 & 89] Interior art by Wesso [H.W. Wessolowski]. [Novel]

b. New Orleans: PDA Enterprises 936344, saddle-stapled with heavy paper cover, 1981, 80 pages, $6.00 Cover by Ken Hafer, interior art by Wesso [H.W. Wessolowski] and Hafer. Limited to "approximately 500 copies." Includes an introduction by J.W. (C162). See Chalker, page 572.

"In the cycle of history tyranny reasserts itself at each fresh opportunity, and age-old lessons must ever be relearned. Five centuries after the American Declaration of Independence, other rugged colonists must wage their own Revolutionary War. While struggling for survival against a hostile environment, amidst smugglers, space pirates, and savage Selenites, they must somehow break the strangle hold of the huge Metals Corporation upon the burgeoning Moon Colony." The authors' original title was "Birth of the Moon Republic."

Secondary Sources and Reviews:

1. "...a highly ingenious detailing of a future civilization..." - Moskowitz, page 98

A5. *Golden Blood*, in *Weird Tales*, April, 1933 21-4 [pages 403-422], May, 1933 21-5 [pages 607-627], June, 1933 21-6 [pages 700-718], July, 1933 22-1 [pages 68-85], August, 1933 22-2 [pages 230-246], September, 1933 22-3 [pages 346-364]. Cover illustrations by J. Allen St. John for April & May. The St. John painting for April is J.W.'s favorite illustation for any of his stories. [Novel]

b. New York: Lancer 72-740, paperback, 7/64, 157 pages, $.50. Cover art by Emsh [Ed Emshwiller]. See Currey, page 542.

c. New York: Lancer 73-630, paperback, 1967, 285 pages, $.60 Cover art by Steele Savage. Large type edition.

d. Edgewater, MD: Tamerlane, hardcover, 4/78, 267 pages, $25.00 for the ltd. edition. of 150 copies numbered and signed by J.W. and Steve Fabian, $15.00 for the trade edition of 1350 copies. Interior illustrated by Steve Fabian, cover by J. Allen St. John, originally done for the April cover of *Weird Tales*, as above. Includes an introduction by J.W., "**Retrospect: 1977**" (C141).

e. as *Il Pòpolo D'òro*. Milano: Siad Edizioni, paperback, 1982, L.2000. Cover art by Franco Storchi. (Italian)

f. as *Sang Doré*. Paris: Editions Garanciere 2-7340-0114-4, trade paperback, 1985, 315 pages, 49F. Cover art by Beb Deum. Translated by Martine Blond. Preface by Richard D. Nolane (French)

g. as *Sangre Dorada*. Madrid: Gaupo Anaya, hardcover, 1992, 247 pages Cover and interior art by S. Fabian. Translated with an introduction by Javier Martin Lalanda. (Spanish)

The "Secret Legion" embarks on a science and sorcery search for the sand-drifted treasures of immortality and gold from ancient Anz. Along the way they find a golden man, an exotic golden woman, a

huge golden tiger, and an eerie golden snake. This story was written after a trip down the Mississippi River with Ed Hamilton. At the end of the trip they spent time in New Orleans and visited E. Hoffman Price who, at that time, was an Orientalist, studying Arabic, buying Oriental artifacts and corresponding with H.P. Lovecraft, Clark Ashton Smith and others. Price would work all day at his regular job, then tell tales to Hamilton and J.W. nearly all night while indulging in exotic liquors and smoking his hookah. J.W. named his hero Price Durand, but used little if any of the real Price in his characterization.

Secondary Sources and Reviews:

1. Bleiler, 1721.
2. Chalker, page 423.
3. *Fantastic Stories*, 1/65 (R. Silverberg) "The story doesn't make much sense ... But the imagery is lovely, the fantastic moments are appropriately soaring, and the narrative surges along with a kind of idiot energy that compels admiration. It's all good fun, and nary a dull page"
4. *Kirkus Reviews*, 6/15/80
5. *Publishers' Weekly*, 6/6/80 " ... in the tradition of H. Rider Haggard, it is unsophisticated but pleasing ..."
6. *Starship*, Spring, 1979 (R. Lupoff)

A6. ***The Legion of Space*** ("Legion of Space" series #1), in Astounding Science Fiction, April, 1934 13-2 [pages 10-29], May, 1934 13-3 [pages 99-118], June, 1934 13-4 [pages 113-132], July, 1934 13-5 [pages 102-122], August, 1934 13-6 [pages 123-140], September, 1934 14-1 [pages 118-136]. April cover & all interior art by Howard V. Brown. [Novel]

b. Reading: Fantasy Press, hardcover, 5/24/47, 259 pages, not for sale. Leatherbound, gold stamped, with sewn binding, limited to two copies, with a tipped in limitation/signature sheet, endpapers and four interior plates by A. J. Donnell, issued in a clear cellophane-type dustjacket in a matching leather box. The box is decorated with pasted on art from the front and spine panels of the trade dustjacket by A.J. Donnell. J.W. has copy No. 1 of 2, with a typeset inscription and signatures from Lloyd Arthur Eshbach, G.H. MacGregor, A.J. Donnell, and L.H. Houck. According to Chalker (page 156) Eshbach has the other copy inscribed to him by J.W.

c. Reading: Fantasy Press 47-23202, hardcover, 5/24/47, 259 pages, $3.00 (dustjacket, endpapers, and four interior plates by A. J. Donnell). 2970 copies printed of which 500 have tipped in signature and numbering sheet: the original binding of approximately 2000 copies have

endpapers; the balance, bound later, do not. - Chalker, page 158. See Currey, page 543. J.W. recalls that he was pretty skeptical about Fantasy Press' chances of success when Eshbach first approached him to print this book.

d. New York: World Editions, Galaxy SF Novel #2, digest paperback, 1950, 158 pages, $.25 Cover art by Calle.

e. as *La Legióne déllo Spàzio*. Milano: Mondadori Editore, paperback, 1952, 158 pages, L.150. Cover art by C. Caesar. Translated by Stanis La Bruna. (Italian)

f. as "**Rymdlegionen**," in *Häpna! Science Fiction*, November [pages 68- 94], December [pages 72-97], 1954 and January [pages 82-98], February [pages 70- 95], March [pages 78-96], April [pages 80-96], May [pages 77-96], & June [pages 80-93], 1955 (Swedish)

g. as *La Legión de L'Espace*. Paris: Hachette, paperback, 1957, 256 pages Translated by Catherine Gregoire. (French)

h. as *Wächter des Alls*. Rastatt: Pabel Verlag, paperback, 1957, 94 pages, DM 1.- Translated by Waldemar Fischer. (German)

i. as *La Legión del Espacio*. Barcelona: Ediciones Futuro, 1958 (Spanish)

j. as *Wächter des Alls*. München: Moewig Verlag, paperback, 1965, 65 pages, 80 Pfg. Cover art by Johnny Bruck. Translated by Waldemar Fischer. (German)

k. New York: Pyramid X-1576, paperback, 2/67, 189 pages, $.60. Cover art by Jack Gaughan.

l. as *Uchu Gundan* (*The Legion of Space*). Tokyo: Hayakawa Shobo, paperback, July 1968, 249 pages. Cover art by Toru Kanamori. Translated by Masahiro Noda. (Japanese)

m. New York: Pyramid 0-511-02022, paperback, 10/69, 189 pages, $.75. Cover art by Paul Lehr.

n. as *La Legióne déllo Spàzio*. Bologna: Libra Editrice, hardcover, 1969, 231 pages, L.2000 Translated by Ugo Malaguti. (Italian)

o. as *La Legióne déllo Spàzio*. Bologna: Libra Editrice, paperback, 1969, 231 pages, L.1400 Translated by Ugo Malaguti. (Italian)

p. as *La Legión de L'Espace*. Paris: Albin Michel, paperback, 1973, 254 pages Translated by Catherine Gregoire. (French)

q. as *Rymdlegionen*. Stockholm: Lindfors Fhorlag AB, paperback, 1973, 139 pages, 3.95 (Swedish)

r. New York: Garland 0-8240-1443-X, hardcover, 12/75, 189 pages, $11.00. Issued without dustjacket. Reprint of the Pyramid X-1576 above.

s. as *La Legión del Espacio*. Barcelona: Ediciones Martinez Roca, paperback, 1976, 206 pages. Cover art by Salinas Blanch. Translated by Eduardo Goligorsky. (Spanish)

t. London: Sphere 0-7221-9171-5, paperback, 3/77, 189 pages, £.65. Cover art by Roberts? Repeated at £1.75. (not seen)

u. New York: Pocket 81450, paperback, 9/77, 191 pages, $1.50 Uncredited cover art.

v. as ***Uchu Gundan*** (*The Legion of Space*). Tokyo: Hayakawa Shobo, paperback, 3/77, 334 pages. Cover art by Naoyuki Katoh. Translated by Masahiro Noda. (Japanese)

w. Included in *Three from the Legion* (A53), 12/79, [pages 1-179].

x. as ***A Legiao do Espaco***. Rio de Janerio: Francisco Alves, paperback, 1980, 218 pages Translated by Aurea Weissenberg. (Portuguese)

y. New York: Pocket Timescape 46683, paperback, 9/77, 191 pages, $2.50. Cover art by Rowena Morrill, same cover as *Three from the Legion* (A53), 1980 edition.

z. as ***La Legión del Espacio***. Barcelona: Ediciones Orbis 84-7634-674-3, paperback, 1986, 204 pages. Cover art by Tomas C. Gilsanz. Translated by Eduardo Goligorsky. (Spanish)

a′. as ***Wächter des Alls***. München: Moewig Verlag, 1983 (German)

b′. New York: Collier Books 0-02-038355-X, paperback, 12/90, 189 pages, $4.95. Cover art by Alan Gutierrez.

c′. as ***La Legióne déllo Spàzio***. Milano: Mondadori Editore, 1986. Cover art by Atelier Energia. (Italian)

d′. as ***L'Egión de L'Espace***. Paris: Editions J'ai Lu, paperback, 1992, 254 pages. Cover art by Caza. Translated by Catherine Gregoire. (French)

e′. as Первая Война Жиля Хабибула (First account of Giles Habibula) in *Десятые Звездным Войны*, 1994: see *Three from the Legion* (A53). (Russian)

Four members of the Legion must rescue the maiden Aladoree Anthar (who carries the secret of the terrible weapon [AKKA] that is the last hope of saving the human race) from the fearsome Medusae. This is the story of how John Ulnar earned the title John "Star" from the Green Hall while becoming the Legion's greatest and most famous hero. The Three Musketeers and Falstaff ride again! Probably the most popular science fiction novel of the 1930's, and Giles Habibula was the character most readers liked and remembered in the '30's, according to a poll that J.W. recalls. J.W. also recollects that this was the first serial published by Street & Smith after they took over *Astounding*.

Secondary Sources and Reviews:

1. "...a Gosh-wow! epic..." - Aldiss, page 211

2. "...the impact it made...was predominantly due to a single character, Giles Habibula." - Moskowitz, page 94
3. " ... a synthesis of ancient myth, fairytales, romantic novels, stories of alien invasion, space opera, the story of alien exploration, the lost race story and the epic of super-science." - Panshin, page 236
4. "...among space operas (this) series must rank near the top..." - Searles, page 164
5. Barron, 2-134.
6. *Analog Science Fiction*, 7/78 (L. del Rey)
7. *Astounding Science Fiction*, 5/48 (P. Miller) "The Merritt influence is still there in the bright color and broad action ... "
8. *Delap's F & SF Review*, 2/76 (J. Sanders) " ... is close to the quintessence of space opera. It's a bit surprising to find how much one glories in John's incredible stamina and resourcefulness and how really charming the book is."
9. *Locus*, 1/91
10. *Locus*, 2/29/76 (C. Brown)
11. *SF Booklog*, 3&4/76 (K. Justice)
12. *Thrilling Wonder Stories*, 10/47 (S. Merwin)
13. *Vector*, 5&6/77 (C. Morgan)

Related Item:

The Legion at War - In the World of Jack Williamson's Legion of Space, by Andrew Keith. New York: Ace 0-441-11431-8 (paperback), 1988, 234 pages, $2.95. Dustjacket by Don Dixon, interior maps by James Clouse, interior illustrated by Todd Cameron Hamilton and James Clouse. Part of the "Combat Command" series. A role-playing novel where the reader makes decisions in a space battle defending against alien invaders. Introduction by J.W. (C186).

A7. *The Cometeers* ("Legion of Space" series #2), in *Astounding Science Fiction*, May, 1936 17-3 [pages 6-31], June, 1936 17-4 [pages 30-55], July, 1936 17-5 [pages 127-154] & August, 1936 17-6 [pages 121-152]. May cover by Howard V. Brown, all interior art by Marchioni. [Novel]

b. Reading: Fantasy Press, hardcover, 11/5/50, 310 pages, not for sale. Includes *One Against the Legion* (A12). Leatherbound, gold stamped, with sewn binding, limited to two copies, with a tipped in limitation/signature sheet, issued in a clear plastic dustjacket, endpapers and interior art by Edd Cartier. J.W. has copy no. 1 of 2, with a handwritten inscription and signature from Lloyd Arthur Eshbach. Ac-

cording to Chalker (page 156) Eshbach has the other copy inscribed to him by J.W. Revision of the magazine version.

c. Reading: Fantasy Press 50-11000, hardcover, 11/5/50, 310 pages, $3.00. Dustjacket, endpapers, and interior art by Edd Cartier. Includes *One Against the Legion* (A12). 3192 copies were printed of which 3162 copies were bound in blue-green cloth - of which 500 have tipped in signature and numbering sheet - and 30 were later bound in blue cloth - Chalker, page 160. See Currey, page 542.

d. as *Gli Uòmini dèlla Cométa*. Milano: Mondadori Editore, paperback, 1953, 158 pages, L.150. Cover art by C. Caesar. Translated by Liliana Bonini. (Italian)

e. as *Der Geist der Legion*. Balve: Balowa-Verlag, hardcover, no date, 301 pages Translated by Ranier Eisfeld (German)

f. as *Der Geust der Legion*. Balve in Westfalen: Zimmerman Verlag, 1958 (German)

g. as *Der Geust der Legion*. München: Moewig Verlag, 1958 (German)

h. as *Les Cométaires*. Paris: Hachette, 1963. Cover art by Jean-Claude Forest. (French)

i. New York: Pyramid X-1634, paperback, 6/67, 157 pages, $.60. Cover art by Jack Gaughan. See Currey, page 542.

j. as *Der Geust der Legion*. Munchen: Moewig Verlag, paperback, 1968, 64 pages, 80 Pfg (German)

k. as *Il Pòpolo délla Cométa*. Bologna: Libra Editrice, hardcover, 1973, 283 pages, L.3500. Cover art by Allison. Translated by Ugo Malaguti (Italian)

l. as *Les Cométaires*. Paris: Albin Michel, paperback, 1974, 249 pages Translated by A. Tranchant (French)

m. London: Sphere 0-7221-9173-1, paperback, 5/77, 186 pages, £.65. Cover art by Roberts? Repeated at £.85 (not seen).

n. New York: Pocket 0-671-81652-7, paperback, 5/78, 174 pages, $1.50 Uncredited cover art.

o. Included in *Three from the Legion* (A53), 12/79, [pages 181-332].

p. as *Der Grüne Komet*. München: Moewig Verlag, 1980 (German)

q. as *Der Grüne Komet*. Rastatt: Moewig Verlag, paperback, 1984, 250 pages, DM 7,80 Uncredited cover art. Translated by Andreas Brandhorst (German)

r. as *Quélli délla Cométa*. Milano: Mondadori Editore, 1986. Cover art by Atelier Energia. (Italian)

s. as Вторая Война Жила Хабибула (Second account of Giles Habibula) in *Десятые Звиздым Войны*, 1994: see *Three from the Legion* (A53). (Russian)

The Legionaires led by Bob Star (son of the legendary John Star and Aladoree Anthar) must battle the title race, who travel in a twelve million mile long green comet tail, feeding on the life forces of the worlds they capture. *Astounding Science Fiction's* editor, F. Orlin Tremaine, suggested that J.W. write this sequel. J.W. recalls that Tremaine cut 10,000 words from the middle, but paid him for the entire story. Sequel to *The Legion of Space* (A6).

Secondary Sources and Reviews:

1. "Williamson here...establishes a motif that he consciously and more fully explores in other novels: that the Cosmos...is mechanically linked to mind and the psychic mechanism of man...so that man and Cosmos are related less as maker and product than as parent (or cousin) and child." - Stewart
2. "The first modern use (of the term 'android')" - Clute, page 34
3. Barron, 2-134.
4. *Astounding Science Fiction*, 7/51 (P. Miller) "These are smoothly written space-action plots, but ... Giles Habibula, the Falstaff of science-fiction, gives them the plus factor that has made them popular for fifteen years."
5. *Flying Saucers from Other Worlds*, 1/52 (P. Miller)
6. *Magazine of Fantasy & Science Fiction*, 8/51 (Boucher & McComas)
7. *Thrilling Wonder Stories*, 4/51 (S. Merwin)
8. *Thrust*, Summer, 1979 (L. Smith)

A8. ***The Great Illusion***, in *Fantasy Magazine* 38 (a fanzine), September 1936 [pages 2-12] No art. [Short story]

b. Wallsend, Eng: Fantasy Booklet #4, Philip Harbottle (UK), 1973, 12 pages, (not seen)

This was a round-robin with Eando Binder (part 1), J.W. (part 2), Edmond Hamilton (part 3), Raymond Z. Gallun (part 4), and John R. Fearn (part 5). To make it a little more interesting, Fearn wrote his part first, then Gallun, etc., so that each author had to think up a premise for what the next guy had already written about. Overall, this came out better than a lot of stories that are presumably written in the right order by a single author.

A9. ***Dreadful Sleep***, in *Weird Tales*, March, 1938 31-3 [pages 298-319], April, 1938 31-4 [pages 455-478] & May, 1938 31-5 [pages 598-623 & 640]. All interior art by Virgil. [Novel]

b. Chicago: Weinberg, Lost Fantasies #7, oversized paperback, 1977, 79 pages, $5.50. Cover art by Marcus Boas. Introduction by Robert Weinberg. See Currey, page 542.

"A thrilling tale, a romantic and tragic tale, a weird-scientific story of the awakening of the fearsome beings that lay in dreadful slumber under the antarctic ice, and the weird doom that befell the world." J.W. wrote this after "my first adventure in psychoanalysis" when he was trying to re-establish himself as a science fiction writer.

A10. *The Legion of Time*, in *Astounding Science Fiction*, May 21-3 [pages 4-31], June, 1938 21-4 [pages 33-53] & July, 1938 21-5 [pages 118-139]. May cover & all interior art by Charles Schneeman. [Novel]

b. Reading: Fantasy Press 52-4799, hardcover, 1952, 252 pages, $3.00. Cover art by Richard Angerman. Includes *After World's End* (A11). 4604 copies printed of which 350 had tipped in signature and numbering sheet - Chalker, page 161. George Locke in his *Science Fiction First Editions* (London: Ferret, 1978) reports on page 61 a later binding of the first edition sheets, apparently by Donald Grant, that looks nearly identical to the original Fantasy Press binding. J.W. recalls that many extra sets of sheets were produced due to a misunderstanding on the part of the printer, but he does not ever recall hearing that these extras were bound. Currey reports that he has not seen this variant (see Currey, page 543), nor has Chalker (page 161), who thinks the binding does not really exist, apparently based on direct contact with all the parties involved. Interestingly, more than one science fiction book dealer has listed "both" variations for sale, one of whom admitted that his assertion that he was selling a variant binding was based on a statement by the person from whom he bought the book. In February, 1992 a publication called *The Bookwatch* reported that Grant "has started binding the unbound sheets" of TLOT and two other old Fantasy Press titles. This was true for the other two titles, but not for TLOT. According to Robert K. Wiener, President of Donald M. Grant, Publisher, Inc., Lloyd Eshbach (the owner of Fantasy Press) had only wanted half the sheets bound, but the printer mistakenly bound all of them. When Don Grant bought the Fantasy Press materials from Eshbach, all copies of TLOT were already bound, though there were unbound sheets for many other books. In January, 1997, Grant was still selling these first editions for $15.00, a remarkable bargain.

End of mystery. Or is it?

Of further interest is the fact that J.W. has what otherwise appears to be a standard copy of this book, except that the $3.00 price has been clipped off the dustjacket and "$2.50" has been rubber-stamped onto the lower right corner of the front dustjacket flap. Why? Probably in an effort to sell more copies. Who knows?

(One more note about this book: J.W. does not have a leatherbound edition of this book similar to the three other books he had published by Fantasy Press. According to Lloyd Arthur Eshbach, in his memoir, *Over My Shoulder* [Philadelphia: Oswald Train: Publisher, 1983], only the last three Fantasy Press books did not have two leatherbound copies printed (page 364). In a phone conversation on 9/25/93, Eshbach recalled that TLOT was also printed without a leatherbound edition, because he was unable to influence the printer [H. Wolff in Tennessee] to do the necessary handbinding.)

c. as ***Die Zeit-Legion***. Rastatt: Pabel Verlag, paperback, 1958, 94 pages, DM 1.- Translated by Walter Ernsting. (German)

d. London: Digit (Brown Watson Ltd.) R-522, paperback, 1961, 156 pages, £2/6 Uncredited cover art.

e. London: Digit (Brown Watson Ltd.) R-703, paperback, 1963, 160 pages, £2/6 Uncredited cover art. (not seen)

f. New York: Galaxy Publishing, Galaxy Magabook #2, paperback, 1963, 160 pages, $.60. Cover art by Emsh [Ed Emshwiller]. Includes *After World's End* (A11). Also known as *Two Complete Novels* (A30). See Currey, page 543.

g. as ***Die Zeit-Legion***. München: Moewig Verlag, paperback, 1963, 60 pages, 70 Pfg. (German)

h. New York: Pyramid X-1586, paperback, 3/67, 204 pages, $.60. Cover art by Jack Gaughan. Includes *After World's End* (A11).

i. as ***La Legióne dél Tèmpo***. Bologna: Libra Editrice, 1968 (Nova SF n. 7) (Italian)

j. as ***Kouji Gundan*** (*The Legion of Time*). Tokyo: Hayakawa Shobo, paperback, 1/69, 268 pages. Cover art by Toru Kanamori. Translated by Masahiro Noda. Includes *After World's End* as *Chikyu Houkaino Nochini*. (Japanese)

k. London: Sphere 0-7221-9175-8, paperback, 9/77, 203 pages, £.75 Uncredited cover art. Includes *After World's End* (A11).

l. as ***Kouji Gundan*** (*The Legion of Time*). Tokyo: Hayakawa, paperback, 6/79, 224 pages, Y280. Cover art by Motoichirou Takebe. Translated by Masahiro Noda.(Japanese)

m. as ***Die Zeitlegion***. Gladbach: Bastei-Lubbe, 1982, 155 pages, DM 4,80. Cover art by Tim White. Translated by Peter Glaus. (German)

n. New York: Bluejay Books 0-312-94283-4, trade paperback, 10/85, 247 pages, $8.95. Cover art by Ilene Meyer. Includes *After World's End* (A11).

o. as *Uchu Yuugeki Tai* (*The Space Mobile Unit*). Tokyo: Popura Sha, 3/85, 182 pages. Cover art by Hitoshi Wakana. Translated by Satoru (Tetsu) Enokibayashi. A juvenile edition. (Japanese)

Dennis Lanning finds himself caught up in a battle between two races - each led by a woman far more beautiful than Lanning could have dreamt - coming from mutually exclusive futures who attempt to control the apparently obscure event in 20th century history that determines which of their futures will actually exist. A fast-paced adventure of truly epic proportions! J.W.'s original title was "The Legion of Probability," which he continues to like better.

Secondary Sources and Reviews:

1. "Its plot, while being philosophically meaningless, is a delight." - Aldiss, page 211
2. "...Williamson shows a deep understanding of the issues of technological history..." - Bainbridge, page 82
3. "War waged across time between alternate worlds was invented..." (here) - Brian Stableford in Clute, page 1297
4. "Among the most intriguing and fruitful speculations on time published in the SF of the Thirties ... " - Panshin, page 242
5. "... is in many ways the epitome of the pulp science fiction story, a brilliant example of that peculiar kind of artistry." - Brian Stableford in Magill V.III, pages. 1178-81.
6. Barron, 2-135.
7. Aldiss, Brian, "Judgment at Jonbar," in *SF Horizons*, No.1, 1964 (reprinted by Arno Press, 1975, pages 13-37). An in-depth analysis of *The Legion of Time*, wherein Aldiss takes J.W. (and the SF community generally) to task because the book "is ultimately offensive to mature readers." Quite scathing, actually. J.W.'s reaction is that he's impressed that Aldiss thought enough of the story to dissect it so thoroughly, but he questions Aldiss' ultimate motive.
8. *Fantastic Universe Science Fiction*, 6&7/53 (S. Merwin)
9. *Galaxy*, 5/53 (G. Conklin) "Though now strictly for kids, they (the two stories) are naively effective despite the painful awkwardness of the writing."
10. *Imagination Science Fiction*, 1/54 (M. Reinsberg)
11. *Kliatt Paperback Book Guide*, Spring, 1986
12. *Science Fiction Chronicle*, 5/86 (D. D'Ammassa) " ... un-adulterated space opera and great fun."

13. *Science Fiction Review*, 5/86 (G. DeWeese)
14. *Space Science Fiction*, 5/53 (G. Smith)

A11. ***After World's End***, in *Marvel Science Stories* 3, February 1939 [pages 8-69] Cover and interior art by Wesso [H.W. Wessolowski]. [Novel]

b. Included as book two in *The Legion of Time* (1952) (A10).

c. as ***Jenseits von Raum und Zeit***. München: Moewig Verlag, paperback, 1958, 60 pages, 60 Pfg. Cover art by Druck. (German)

d. London: Digit (Brown Watson Ltd.), paperback R-538, 1961, 156 pages, £2/6 Uncredited cover art. See Currey, page 542.

e. London: Digit (Brown Watson Ltd.), paperback R-671, 1963, 159 pages, £2/6 Uncredited cover art. (not seen)

f. New York: Galaxy Publishing, Galaxy Magabook # 2, paperback, 1963, 82 pages, $.50. Cover art by Emsh [Ed Emshwiller]. Includes *The Legion of Time* (A10) aka *Two Complete Novels* (A30). See Currey, page 543.

g. as ***La Gèmma délla Stélla Vérde***. Galassia, n.70, October 1966. Translated by Mauro Cesari. (Italian)

h. Included as book two in *The Legion of Time* (A10). New York: Pyramid X-1586, paperback, 3/67

i. as ***Chikyu Houkaino Nochini*** (*After World's End*) in *Kouji Gundan* (*The Legion of Time*). Tokyo: Hayakawa Publishing, paperback, 1/69, 268 pages. Cover art by Toru Kanamori. Translated by Masahiro Noda. (Japanese)

j. Included as book two in *The Legion of Time* (A10). London: Sphere 0-7221-9175-8, paperback, 9/77

k. Included as book two in *The Legion of Time* (A10). New York: Bluejay Books 0-312-94283-4, trade paperback, 10/85

"Brain-staggering scientific mystery lay behind the want-ad Barry Horn answered on that October day in 1938. And Dona Karadin, the girl in the carbon crystal, drove him into the amnesia sleep of the cosmic rays, to awake ages thence, when the last of the Earthmen were fighting to the death against Malgarth, the Robot monster!"

Despite the inclusion of this novel with *The Legion of Time* in many editions, the two stories are unrelated.

Secondary Sources and Reviews:

1. " ... Williamson was suggesting something wonderful and previously unheard of - the possibility of a human political empire that was capable of reaching out and encompassing all the stars of our galaxy." - Panshin,

page 523 (the Panshins further speculate that Isaac Asimov's Galactic Empire in his Foundation stories was inspired by J.W.'s notion).

A12. *One Against the Legion* ("Legion of Space" series #3), in *Astounding Science Fiction*, April, 1939 23-2 [pages 43-72], May, 1939 23-3 [pages 117-148] & June, 1939 23-4 [pages 125-135 & 137-138 & 140-161]. All interior art by Paul Orban. [Novel]

b. Included as book two in *The Cometeers* (1950) (A7) [pages 169-310]

c. as *L'Enigma dél Basilisco*. Milano: Mondadori Editore, paperback, 1954, 128pp, L.130. Cover art by C. Caesar. Translated by Maria Gallone. (Italian)

d. as *Der Einsame Weg*. Westfalen: Zimmermann, hardcover, 1959, 269 pages Translated by Ranier Eisfeld. (German)

e. as *Seul Contre la Légion*. Paris: Hachatte Editions, 1963 (French)

f. New York: Pyramid X-1657, paperback, 7/67, 220 pages, $.60. Cover art by Jack Gaughan. This book includes the first publication of "Nowhere Near" (B86). See Currey, page 543.

g. as *Seul Contre la Légion*. Paris: Albin Michel, paperback, 1974, 247 pages Translated by G.H. Gallet. (French)

h. as *L'Enigma dél Basilisco*. Bologna: Libra Editrice, 1974 (Italian)

i. London: Sphere 9172-3, paperback, 7/77, 220 pages, £.65. Cover art by Roberts? Repeated at £.85 (not seen).

j. as *Der Einsame Weg*. München: Moewig Verlag, paperback, 1979, 62 pages, 60 Pfg. (German)

k. as *L'Enigma dél Basilisco*. Bologna: Libra Editrice, hardcover, 1979, 312 pages, L.4500. Cover art by Allison. Translated by Ugo Malaguti. (Italian)

l. Collected in *Three from the Legion* (A53), 12/79, [pages 333-460].

m. as *Einer Gegen die Legion*. Rastatt: Moewig Verlag, paperback, 1984, 240 pages, DM 7,80. Cover art by UTOPROP. Translated by Andreas Brandhorst (German)

n. as *L'Enigma dél Basilisco*. Milano: Mondadori Editore, 1986. Cover art by Atelier Energia. (Italian)

o. as Третья Война Жила Хабибула (Third account of Giles Habibula) in *Десятые Звездным Войны*, 1994: see *Three from the Legion* (A53). (Russian)

"I am omnipotent and omniscient. I want every man on every planet to shudder and grow pale when he thinks of Me. For I have suffered gross injuries that must be avenged ... " The Legionnaires battle to

bring a supercriminal - the Basilisk - to terms, before it can destroy the world.

A13. *Passage to Saturn*, in *Thrilling Wonder Stories* 13-3, June, 1939 [pages 61-71] (interior art uncredited) [Short story]

b. *Vision of Tomorrow* (British), 1969 This entry based on a note in J.W.'s story record that he received $48 for this anthology appearance. (not seen)

c. Wallsend, Eng: Fantasy Booklet #5, Philip Harbottle, pamphlet, 1973, 12 pages (unpaginated) Also includes "**Glass Nemesis**" by John Russell Fearn.

d. Starwind: Science Fiction & Fantasy # 2, Autumn 1977 (interior art by J. Blocher).

"An interplanetary outlaw escapes the Death Block and heads for the Grim Kappa Space - from which there is no escape!"

A14. *The Reign of Wizardry*, in *Unknown*, March, 1940 3-1 [pages 9-62], April, 1940 3-2 [pages 129-130 & 132-134 & 136-158] & May, 1940 3-3 [pages 130-138 & 140-161]. March cover and all interior art by Edd Cartier. [Novel]

b. New York: Lancer 72-761, paperback, 1964, 142 pages, $.50. Cover art by Frank Frazetta. Revision & expansion of the story. See Currey, page 544.

c. New York: Lancer 73-748, paperback, 1968, 254 pages, $.60. Cover art by Frank Frazetta. (large type edition).

d. as *L'Impèro déll'Oscuro*. *Galassia*, n. 98, Piacenza: Cesa Editrice La Tribuna, 1969. Translated by Ugo Malaguti. (Italian)

e. New York: Lancer 75-431, paperback, 4/73, 142 pages, $.95. Cover art by Frank Frazetta. (large type edition).

f. as *L'Impèro déll'Oscuro*. Bologna: Libra Editrice, hardcover, 1978, 261 pages, L.4000. Cover art by Allison. Translated by Ugo Malaguti. (Italian)

g. Huntington Woods, MI: Phantasia Press 0-932096-01-8, hardcover, 9/79, 193 pages, $15.00 for the trade edition of 1325, $25.00 for the ltd edition of 175, signed, numbered and boxed. Cover art by Steve Fabian. Includes an essay "**Recollections of Unknown**" (C153) by J.W. The publisher's colophon is stamped in gold on the limited edition's front board, and is stamped in blank on the trade edition's.

h. as *Die Zauberinsel*. Rastatt: Pabel Verlag, paperback, 1980, 177 pages, DM 4,80. Cover art by Boris Vallejo. Translated by Lore Strassl. (German)

i. London: Sphere 9185-5, paperback, 11/81, 174 pages, £1.50 Uncredited cover art. Includes "**Recollections of Unknown**" (C153).

"Before the glory of Greece, Crete ruled the known world -and kept it enslaved by black magic. The evil of Minos held sway, protected by the three unconquerable walls ... " The pirate Theseus stands alone against the dark powers of Minos, his fleet, and his giant of living brass. J.W. recalls spending a good deal of time in New York museums researching ancient Crete and Minos for this story.

Secondary Sources and Reviews:

1. "Not up to Williamson's best but well worth reading." - Chalker, page 339
2. Bleiler, 1722.
3. *Analog*, 2/83 (T. Easton)
4. *Fantastic Science Fiction*, 3/65 (R. Silverberg)
5. *Isaac Asimov's Science Fiction Magazine*, 4/80 (B. Searles) " ... with a little historical perspective, it's a good enough slambang pulp adventure to be worth the short time it will take to read."
6. *Publishers' Weekly*, 7/30/79 "The pace of Williamson's swashbuckling makes it a model today's many practitioners of hackneyed sword-and-sorcery fiction should study."

A15. ***Lady in Danger***. Great Britain: Utopian Pub., pamphlet, no date (ca. 1945), 36 pages, £1/-. Includes "**The Spanish Vampire**" by E. Hoffmann Price. Printed on yellow paper. See Currey, page 543. (not seen) [Novelette]

b. Great Britain: Utopian Pub., pamphlet, no date (ca. 1946), 36 pages, £1/- The cover art is an uncredited, nude woman. Includes "**The Spanish Vampire**" by E. Hoffman Price and "**The Curse of the House**" by Robert Bloch. Printed on white paper. See Currey, page 543.

"A swift-moving, vivid tale of a dreadful menace to the world - a weird-scientific story about an uncanny Oriental genius who sought to chain the world to his power" - from the *Weird Tales* blurb for "**Wizard's Isle**" (B28), under which title this story was originally published.

A16. ***Darker than You Think***. Reading: Fantasy Press. hardcover, 12/30/48, 310 pages, not for sale. Leatherbound, gold stamped, with sewn binding, limited to two copies, with a tipped in limitation/signature sheet, issued in a clear plastic dustjacket, endpapers and interior art by Edd

Cartier. J.W. has copy no. 1 of 2, with a handwritten inscription and signatures from Lloyd Arthur Eshbach, G. H. MacGregor, A.J. Donnell, and L.H. Houck. According to Chalker (page 156) Eshbach has the other copy inscribed to him by J.W. [Novel]

b. Reading: Fantasy Press 49-7348, hardcover, 12/30/48, 310 pages, $3.00. Dustjacket by A.J. Donnell, endpapers and interior art by Edd Cartier. 4002 copies were printed of which 3020 copies were bound in dark green cloth - of which 500 have tipped in signature and numbering sheet; 510 copies were later bound in brown cloth, and 472 copies were still later bound in gray cloth. - Chalker, page 159. See Currey, page 542.

c. as *Il Figio délla Nòtte.* Milano: Mondadori Editore, paperback, 1952, 158 pages, L.2500. Cover art by Curt Caesar. Translated by Tom Arno (Italian)

d. as *Plus Noir que Vous ne Pensez.* Paris: Hachette, paperback, 1961, 251 pages. Cover art by Jean-Claude Forest. Translated by Michel Chrestien (French)

e. New York: Lancer 73-421, paperback, 1963, 223 pages, $.60. Cover art by Emsh [Ed Emshwiller].

f. as *Il Figio délla Nòtte.* Milano: Mondadori Editore, paperback, 1964, L.200. Cover art by Karel Thole. (Italian)

g. as *Die Herrscher der Nacht.* München: Moewig Verlag, paperback, 1967, 65 pages, 80 Pfg. Translated by Monika Glettler & Hans Kneifel (German)

h. New York: Berkley 0-425-01751, paperback, 10/69, 282 pages, $.60. Cover art by J. Jones.

i. as *Plus Noir que Vous ne Pensez.* Lausanne: Editions Rencontre, hardcover, 1970, 326 pages. Iissued without dustjacket. Translated by Jacques Bergier (French)

j. as *Plus Noir que Vous ne Pensez.* Paris: Denoel, 1972 (French)

k. as *Il Figio délla Nòtte.* Bologna: Libra Editrice, hardcover, 1972, 331 pages, L.3500. Cover art by Allison. Translated by Ugo Malaguti (Italian)

l. as *Zwarter dan u Denkt.* Utrecht/Antwerpen: A.W. Bruna & Zoon, paperback, 1974, 288 pages. Cover art by Jos Looman. Translated by W.G. Voges (Dutch)

m. New York: Garland 0-8240-1442-1, hardcover, 12/75, 282 pages, $11.00. Issued without dustjacket. A reprint of the Berkley edition above.

n. London: Sphere 0-7221-9166-9, paperback, 11/76, 238 pages, £.75 Uncredited cover art. Includes an introduction by Dennis Wheatley.

o. as *Il Figio délla Nòtte*. Milano: Mondadori Editore, paperback, 1976, 199 pages, L.1300. Cover art by Karel Thole. Translated by Tom Arno (Italian)

p. as *Plus Noir que Vous ne Pensez*. Paris: Presses Pocket, 1977 (French)

q. as *Plus Noir que Vous ne Pensez*. Paris: Presses Pocket, 1978. Cover art by J-C. Forest. (French)

r. New York: Dell 0-440-11746-1, paperback, 7/79, 319 pages, $1.95. Dustjacket by Rowena Morrill, includes interior illustrations by Cartier from the Fantasy Press edition.

s. as *Geschopfe de Finseternis*. Berlin: Ullstein, paperback, 1979, 126 pages. Translated by Leni Sobey (German)

t. as *Il Figio délla Nòtte*. Milano: Mondadori Editore, paperback, 1983, 175 pages, L.2500. Cover art by Karel Thole, but different artwork than on preceeding Italian edition. Translated by Tom Arno (Italian)

u. New York: Bluejay Books 0-312-94078-5, trade paperback, 8/84, 266 pages, $8.95. Cover art by David G. Klein.

v. as *Más Oscuro de lo que Pensáis*. Barcelona: Ediciones Orbis 84-7634-385-X, paperback, 1985, 179 pages. Cover is a photo. Translated by Fernando Barrejon (Spanish)

w. New York: Collier 38350-9, paperback, 1989, 264 pages, $4.95. Cover art by Jill Bauman.

x. as *Más Tenebroso de lo que Piensas*. Madrid: ICARO/TERROR, paperback, 1990, 271 pages. Cover art by Rowena Morrill, same art as on Dell edition above. Translated by Fernando Barrejon (Spanish)

A warfare that has endured for millennia, despite having been recently buried in the deepest of human memories, is brought back to the fore when an expedition to the Gobi Desert returns with a chest carrying the dread secret. Reporter Will Barbee is determined to uncover the truth about whether Human beings have the blood strain of "Homo lycanthropus." Manifesting itself in our hero, Will is turned into a were-being of enormous power, and must learn to cope with his new identity - and with the equally mystifying charms of fellow reporter, April Bell. A story of witchcraft based in sound scientific logic. J.W. wrote the original 40,000 word novelette (B56) while he was under analysis in California. He said, "The material was partly drawn from my own analysis." Jim Frenkel bought this book for Dell when he was there, then later for Bluejay Books, and finally for Collier. Needless to say, J.W. has a great deal of respect for Frenkel's editorial skills (as well as for him personally). This is a revision and expansion of a story that appeared in *Unknown* in December 1940 (B56).

Secondary Sources and Reviews:

1. "...Williamson's best novel..." (page 212) "Preposterous though this sounds in outline, it is well worked out, full of genuine suspense and excitement, and primed with a good hefty sense of evil. The characters, though obvious, are clearly drawn; but the major advantage of the novel is that it is full of the pleasure of wild life, of running free in the dark, of the forests, the mountainside, and of the scents of the breeze. The novel works like a *novel*, not a diagram, showing us without lecturing how splendid it would be to chase a white she-wolf through the night." (page 213) - Aldiss
2. "If you want to see why Williamson's career spanned 60+ years, this is why." - Chalker, page 159
3. "...a remarkable speculative novel..." - Clute, page 1329
4. "...exerted strong influence on Fritz Leiber..." - Moskowitz, page 97
5. "In these speculations and explanations, three post-materialistic ideas are proposed that later SF would find useful and return to again and again. One is that mind and matter are not separate, but linked. Another is that mind is an energy-complex or pattern. And the third is that natural laws are not absolute, but rather constitute a range of possible outcomes whose average has been mistaken for hard-and-fast 'law.'" - Panshin, page 436
6. "...an uncanny sense of what it is like being a were-animal..." - Searles, page 165
7. "...Barbee ... is another hero who begs his tormenter to stop the confrontation and conflict....(before) ...he joyously accepts his new life and powers..." - Stewart
8. "... the finest novel of the occult produced by a science fiction writer." - Wooster, page 799
9. "The novel became a benchmark work in the history of horror fantasy, partly because of its effective combination of rational and occult fantasy blended with melodrama and a touch of science fiction." - Donald L. Lawler in Magill B, v.1, pages 336-340
10. Barron, 3-401
11. Bleiler, 1720
12. Pringle, page 34
13. Barron B, 3-214
14. Tymn, 4-231
15. Cawthorn, 58
16. Schlobin, 1131
17. *Amazing Stories*, 3/85 (R. Coulson)
18. *Astounding Science Fiction*, 10/49 (C. de Camp) "Even if you remain an unsuspecting materialist, you will take your hat off to the author

for his arresting assumptions of how witches operate; for his rich background of historical information on the subject of witchcraft; and for one of the very best yarns in the fantasy field."

19. *Book World*, 9/30/84
20. *Delap's F & SF Review*, 2/76 (J. Sanders) "The novel is a rather impressive performance, marred chiefly by the pious regrets and hesitation in which Barbee indulges himself."
21. *Extrapolation*, Fall, 1989
22. *Fantasy Review*, 11/84
23. *Isaac Asimov's Science Fiction Magazine*, 5/85 (B.Searles)
24. *Locus*, 2/29/76 (C. Brown)
25. *Science Fiction Chronicle*, 1/85 (D. D'Ammassa)
26. *Science Fiction Review Monthly*, 1/76 (A. Brodsky)
27. *SF Booklog*, 5&6/76 (K. Justice)
28. *Thrilling Wonder Stories*, 6/49 (S. Merwin)

A17. ***Seetee Shock*** (as by Will Stewart) ("Seetee" series #2), in *Astounding Science Fiction*, February, 1949 42-6 [pages 8-49], March, 1949 43-1 [pages 114-151] & April, 1949 43-2 [pages 105-145]. February cover by Hubert Rogers, all interior art by Paul Orban. [Novel]

b. New York: Simon & Schuster 50-7396, hardcover, 1950, 238 pages, $2.50. Cover art by Edward R. Collins. See Currey, page 544. J.W. feels that the cover of this book is an absolutely meaningless abstraction and is certain that it did not help to sell a single copy. A revision and expansion of the serial.

c. Toronto: Musson, hardcover, 1950 $3.00 (not seen)

d. London: The World's Work, hardcover, 1954, 159 pages, £7/6 Uncredited cover art.

e. as ***Anti-Materie-Bomb***. Rastatt: Pabel Verlag, paperback, 1962, 95 pages Uncredited cover art. (German)

f. as ***Anti-Materie-Bomb***. München: Moewig Verlag, paperback, 1966, 66 pages, 80 Pfg. (German)

g. New York: Lancer 73-733, paperback, 1968, 223 pages, $.60. Cover art by J. Jones. As by J.W.

h. London: Mayflower 11613-2, paperback, 10/69, 187 pages, £.25. Photo by David Davies. As by J.W.

i. as ***Antimaterie-Bombe***. München: Wilhelm Heyne Verlag, paperback, 1970, 143 pages. Translated by Thomas Schluck (German)

j. Included in *Seetee Ship/Seetee Shock* (A43), 1972 [pages 223-448]

k. as ***La Guèra déll'Antimatèria***. Included in *Il Millènnio déll'Antimatèria*: see under *Seetee Ship/Seetee Shock* (A43), 1973 (Italian)

l. Included in *Seetee* (A52), 1979 [pages 223-448]

m. as ***Anti-Materie-Bomb***. München: Wilhelm Heyne Verlag, paperback, 1983, DM 3,80. Translated by Thomas Schluck. (German)

n. as ***Anti-Materie-Bomb***. München: Heyne Verlag, 1970 (German)

o. New York: Bart Books 1-55785-115-8, paperback, 1989, 192 pages, $3.50. Uncredited cover art and no record. As by J.W. (not seen)

p. as ***La Guèra dèll'Antimatèria***. Included in *Il Millènnio dèll'Antimatèria* (A43), 1991 (Italian)

A stockpile of contraterrene matter - "C.T." or "seetee" - has been stolen leaving one man with a small, desperate chance to save himself as well as the entire universe. This was J.W.'s first fiction written after he got married. This was published in book form before *Seetee Ship* (A19) because Simon & Schuster rushed it out "too soon" (according to J.W.) after they bought it. Sequel to *Seetee Ship* (A19).

Secondary Sources and Reviews:

1. "Here Williamson uses what will become a familiar motif in much of his fiction - speeded-up natural evolution..." - Stewart B
2. Barron, 3-403.
3. *Book Review Digest*, 1/51
4. *Flying Saucers from Other Worlds*, 4/52 (P. Miller)
5. *Future Science Fiction*, 11/50
6. *Startling Stories*, 9/50
7. *Super Science Stories*, 9/50 (F. Pohl) " ... shows the development of an undisciplined youngster whose sole strong point was sheer force of imagination into a meticulous craftsman with words."

A18. ***The Humanoids*** ("Humanoid" series #2). New York: Simon & Schuster 49-10019, hardcover, 1949, 239 pages, $2.00. Cover art by Leo Manso. See Currey, page 543. [Novel]

b. Toronto: Musson, hardcover, 1949, $2.50 (not seen)

c. as ***Los Humanoides***. Mexico: Organicion Editorial, 1949 (Spanish)

d. New York: Grosset & Dunlap, hardcover, 1950, 239 pages, $1.00. Cover art by Leo Manso. Forward by Groff Conklin.

e. as ***Les Humanoïdes***. Paris: Librairie Stock, paperback, 1950, 311 pages. Translated by Philippe Sterne. (French)

f. as ***Wing 4***. Dusseldorf: Karls Rouchs Verlag, hardcover, 1952, 224 pages. Cover art by He. Translated by Otto Schrag. (German)

g. London: Museum Press (UKBC), hardcover, 1953, 191 pages, £9/6 Uncredited cover art.

h. New York: Galaxy Publishing, Galaxy SF Novel #21, digest paperback, 1954, 128 pages, $.35. Cover art by Emsh [Ed Emshwiller].

i. as *Humanoiderne*. Copenhagen: Fonss Forlag, 1954 (Danish)

j. as *Gli Umanoidi*. Milano: Mondadori Editore, paperback, 1955, 127 pages L.130. Cover art by C. Caesar. Translated by Beata della Frattina. (Italian)

k. as *Los Humanoides*. Buenos Aires: Editorial Acme, paperback, 1958, 84 pages $5.- (Spanish)

l. as *Wing 4*. München: Goldmann Verlag, 1962 (German)

m. New York: Lancer 74-812, paperback, 1963, 178 pages, $.75. Cover art by Emsh [Ed Emshwiller].

n. as *Hyumanoido*. Tokyo: Hayakawa Shobo, paperback, 1965, 268 pages. Cover art by Seikan Nakazima. Translated by Shokichi Kawaguchi. (Japanese)

o. New York: Lancer 72-129, paperback, 1966, 178 pages, $.50. Cover art by Emsh [Ed Emshwiller].

p. as *Los Humanoides*. Mexico: Organizacion Editorial Novaro (paperback), 1966, 286 pages Mex$6.50. Translated by Jorge Ferreiro Santana. (Spanish)

q. as *Nazo No Uchu Robot* (*Mysterious Space Robot*). Tokyo: Kaiseisha Publishing, hardcover, July 1967, 180 pages. Cover by Tatsuo Ikeda with interior illustrations by Takashi Yorimitsu. Translated by Masami Fukushima. (Japanese)

r. New York: Lancer 74-519, paperback, 5/69, 178 pages, $.75. Cover photo by H. Winters.

s. as *Les Humanoïdes*. Paris: Editions Stock, paperback, 1971, 278 pages. Cover art by W. Siudmak. Translated by Philippe Sterne. (French)

t. New York: Lancer 75-362, paperback, 6/72, 178 pages, $.95. Cover art by Adams.

u. as *Les Humanoïdes*. Geneve: Edito Service Editions, 1974 (French)

v. as *Gli Umanoidi*. Milano: Editrice Nord, hardcover, 1974, 281 pages, L.3200 Uncredited cover art. Trans. by Riccardo Valla, Introduction by Sam Moskowitz. (Italian)

w. as *Les Humanoïdes*. Paris: Editions Stock, 1975 (French)

x. New York: Avon Equinox E-26278, paperback, 1/76, 178 pages, $2.25. Cover art by Michael Presley.

y. as *Les Humanoïdes*. Paris: Cercle du Bibliophile, 1976 (French)

z. London: Sphere 0-7221-9176-6, paperback, 11/77, 189 pages, £.85. Cover art by Foss.

a′. as *Les Humanoïdes*. Paris: Libraire Generale Francaise, 1977 (French)

b′. New York: Avon 0-380-49627-5, paperback, 4/80, 259 pages, $2.25. Cover art by Michael Presley. Includes an introduction by J.W., the separate story "**With Folded Hands**" (B68) and the retrospective, "**Me and My Humanoids**" (C133).

c′. Boston: Gregg 0-8398-2549-8, hardcover, 5/80, xvi, 239 pages, $13.50. Issued without dustjacket. Introduction by F. M. Busby.

d′. Garden City, NY: Nelson Doubleday (SFBC) #5748, hardcover, 3/81, has code L02 on page 244, 245 pages, $3.98. Cover art by Tony Fiyalko. Includes "**With Folded Hands**" (B68) and "**Me and My Humanoids**" (C133) Repeated at $5.98 (have seen a copy with no printing code on any page - is this the one?).

e′. London: Sphere 0-7221-9176-6, paperback, 9/82, 189 pages, £1.50. Cover art by Foss. (not seen)

f′. as ***Wing 4***. München: Heyne Verlag, 1983 (German)

g′. as ***Uchuno Shin'Ryakusha*** (*Invader of Space*). Tokyo: Kokudo Sha, hardcover, July 1967, 180 pages. Cover by Tatsuo Ikeda with interior illustrations by Takashi Yorimitsu. Translated by Masami Fukushima. (Japanese)

h′. Norwalk, CT:The Easton Press, hardcover, 1987, xiv, 239 pages, $35.00 Leatherbound (have seen editions in two different colors, one in medium brown and one in dark green, both stamped in gold), pages gilt edged. Issued without dustjacket, but 14 interior drawings by David G. Klein. Introduction by F. M. Busby, which, despite the assertion of The Easton Press that it was written expressly for this edition, appears to be nearly identical to his Gregg introduction - see above.

i′. as ***Les Humanoïdes***. Paris: Presses Pocket, 1988 (French)

j′. as ***Los Humanoides***. Barcelona: Ultramar, paperback, 1990, 280 pages. Cover art by Antoni Garces. Translated by Rafael Marin Trechera. Includes "**With Folded Hands**" & "**Me and My Humanoids**". (Spanish)

k′. as ***Uchu no Shin-ryaku-sha*** (*Invaders of Space*). Tokyo: Kokudo Sha, hardcover, 11/30/95, 180 pages. Cover by Toshikazu Yamamoto with interior illustrations by Tomokazu Fujisawa. Translated by Masami Fukushima. (Japanese)

l′. New York: Orb 0-312-85253-3, trade paperback, 1/96, 300 pages, $13.95. Cover by Shelley Eshkar & Jan Uretsky with interior illustrations by David G. Klein from the 1987 Easton Press edition. Includes "**With Folded Hands**" (B68).

m′. as ***Humanoidi***. Zagreb:Lukom, paperback, 1996, 291 pages. Translated by Krsto A. Mazuranic. (Croatian). Includes "**Ja I Moji Humanoidi**" (C133)

An abridged version of this novel appeared in:

n'. *Two Complete Science-Adventure Books*. New York: Wings Publishing Co., Inc., magazine format, Spring 1952, 64 pages, $.25 Uncredited cover art. Bound with the story "The Outcasts of Venus," by Anaximander Powell.

The humanoids arrive at a far distant planet in the far future and a scientist must try to defeat them using psychic powers as his primary weapon. This book is the sequel to "With Folded Hands" (B68), which is not a part of this novel, though many think it is. This is J.W.'s most oft reprinted novel and probably his best known book. The novel is an expansion and rewrite of "...And Searching Mind" (B69). Adding to, and exemplary of, the confusion surrounding just which shorter work this novel was an expansion of, was the statement on the rear panel of the first edition dustjacket that the novel is based on the (nonexistant) story "...And Folded Hands."

The idea that psychic powers could be used to overcome the humanoids was originally suggested to J.W. by John W. Campbell. J.W. used the idea but decided that the humanoids would go the same route, thus remaining invincible. J.W. says that the end of the novel was an experiment that didn't work very well. Of about fifty reviews of the book that he saw when it was released, he found virtually no two that read it the same way. He adds that he likes this situation better now than he did then. As recently as 4/2/94, J.W. was asked by a fan to explain the book's ending. The movie rights for this story were sold in 1953.

Secondary Sources and Reviews:

1. "*The Humanoids* is the best description of the realities of artificial intelligence in the literature either of science fiction or science." - quote attributed by Fred Pohl to Marvin Minsky, of M.I.T.'s Artificial Intelligence Laboratory, in the SunCon Program Book (page 16).
2. "As Damon Knight says...the book is important because its theme is important." - Aldiss, page 214
3. "...revealed his developing...focus on the sociological and psychological impact of technological change." - Gunn, page 505
4. "Ultimately the book addresses itself to the question of whether real psychic health lies in the accomplishment of racial goals or in the full autonomy of each individual." - Stewart B
5. "...represents an important attempt to reconcile a mechanistic view of science with the concept of mind, and to demonstrate that human

beings are ... better suited to this universe than machines." - Wolfe, page 166

6. " ... an examination of the middle ground between the two cultures of pure technocracy and pure mysticism that still retains its impact. ... Williamson's best novel, a classic dystopia and the single best work on robot instrumentalities outside the work of Isaac Asimov." - Wooster, page 799
7. Barron, 3-402.
8. Magill, V.2, pages. 981-5.
9. *Astounding Science Fiction*, 5/50 (P. Miller) "It is books of this kind which will win a serious audience of non-initiates to science fiction."
10. *Authentic Science Fiction*, 2/54
11. *Book Review Digest*, 10/49
12. *Book World*, 4/27/80
13. *Fantasy Book*, 1950
14. *Flying Saucers from Other Worlds*, 9/51 (B. Tucker)
15. *Future Science Fiction*, 11/51 (R. Lowndes)
16. *Kirkus Reviews*, 6/1/49 "The scientifically minded (and trained) will be fascinated by the prophetic imaginings. The average layman will skim the technicalities, and get to the superman adventures."
17. *Library Journal*, 11/15/88
18. *Library Journal*, v74, p1097, 1949 (Earle F. Walbridge) "The Humanoids ... reduce their victims to an apathy even greater than recently recommended by E.M. Forster. One of the best of its peculiar genre ... "
19. *NY Herald Tribune Weekly Book Review*, 10/9/49 "Mr. Williamson's writing is considerably better than that usually offered by his fellow science-fictioneers. He knows how to keep his narrative moving, but his plot here is unbelievably intricate and suffers for this reason."
20. *NY Times*, 9/18/49
21. *Saturday Review of Literature*, 12/24/49
22. *Science Fiction Review Monthly*, 3/76 (W. MacPherson)
23. *Super Science Stories*, 7/49 (F. Pohl) "It is possible to quarrel with the somewhat repugnant course Williamson allows his story to take, particularly in its climax, but his craftsmanship and vivid imagination are unsurpassed."
24. *Village Voice Literary Supplement*, 4/84
25. *Worlds Beyond*, 2/51 (D. Knight)
26. *Locus* #420, 1/96 (Gary K. Wolfe) "The boldest stroke is the novel's ending ... Now we can see how the novel anticipates the paranoid universes of Philip K. Dick, and undermines the assignment given to

Williamson by Campbell. **The Humanoids** may well represent one of the crucial turning points in SF, as Campbell's faith in problem-solving began to give way to more darkly visionary works that recognized genuine human dilemmas."

A19. ***Seetee Ship*** (as by Will Stewart) ("Seetee" series #1). New York: Gnome 51-11667, hardcover, 1951, 255 pages, $2.75. Cover art by Edd Cartier. [Novel] 4000 copies printed - Chalker, page 198. See Currey, page 544.

b. as ***Anti-Materie***. Rastatt: Pabel Verlag, 1958 (German)

c. as ***La Nef d'Antim***. Le Rayon Fantastique 105, 1962. Cover art by Jean-Claude Forest. (French)

d. as ***Anti-Materie***. München: Moewig Verlag, paperback, 1966, 64 pages, 80 Pfg. Cover art by Johnny Bruck. (German)

e. New York: Lancer 73-732, paperback, 1968, 222 pages, $.60. Cover art by J. Jones. As by J.W.

f. London: Mayflower 0-583-11612-4, paperback, 9/18/69, 191 pages, £.25. Cover photo by David Davies. As by J.W.

g. as ***Antimaterie***. München: Wilhelm Heyne Verlag, paperback, 1970, 175 pages. Translated by Thomas Schluck (German)

h. Included in *Seetee Ship/Seetee Shock* (A43), 1972 [pages 3-222]

i. Included in *Seetee* (A52), 1979 [pages 3-222]

j. as ***Anti-Materie***. München: Heyne Verlag, 1982 (German)

k. New York: Bart Books 1-55785-110-7, paperback, 6/89, 222 pages, $3.50. Uncredited cover art and no record. As by J.W.

l. as ***Lod***. Praha: Asociace Fanousku, paperback, 1992, 198 pages. Cover art by Petr Bauer. Translated by Mirek Valina. (Czech)

m. as ***L'Astronave di Antimatèria***. Included in *Il Millènnio déll'Antimatèria*: see under *Seetee Ship/Seetee Shock* (A43) (Italian)

n. as ***Muerte Radiactive***. Buenos Aires: Editorial Acme, paperback, 74 pages, $6-. Cover art by Mallar. (Spanish)

The story of one man's effort to find a way to peaceably use seetee (C.T. - contraterrene or anti-matter) in a solar system full of human forces trying to upset the balance of power to become the sole ruler. Expanded from the stories "**Collision Orbit**" (B62), "**Minus Sign**" (B63) and "**Opposites - React!**" (B64). The stories came about when J.W. suggested to John W. Campbell that he write a series of stories about planetary engineers who would terraform (a word J.W. invented and which was finally added to the *Oxford English Dictionary* in 1993)

new worlds for human habitation. Campbell suggested that some of these worlds be made of anti-matter, and the series was born. Prior to writing these three stories, J.W. had published a story called "**Breakdown**" (B61) and had tried to write a novel-length sequel but had gotten bogged down and was unable to complete it satisfactorily. (Later James E. Gunn would help complete it and it would be published as *Star Bridge* [A25].) Campbell wrote to J.W. saying that he had had good success in changing his writing style and personality when he adopted his Don A. Stuart pseudonym, and suggested J.W. try the same thing. J.W. was able to get his writing going again through this method, but he doesn't think his style was much affected. Incidentally, the phonetic similarity of their pseudonyms was just a coincidence, as Campbell's was taken from his wife's maiden name, while J.W.'s was taken from his full given name.

Secondary Sources and Reviews:

1. "...considered the most outstanding expositions on the anti-matter theme ever written." - Moskowitz, page 97
2. "...lead(s) man to the realization that pursuit of energy as weapon and threat carries with it the seed of racial annihilation." - Stewart B
3. Barron, 3-403.
4. Clute, page 1213
5. *Amazing Stories*, 12/51 (S. Merwin) "Author has an annoying habit of jumping protagonists at the drop of a meteor ... but the story is generally swift, fast, sure and at least moderately exciting."
6. *Astounding Science Fiction*, 11/51 (P. Miller)
7. *Book Review Digest*, 3/52
8. *Dynamic Science Fiction*, 6/53 (D. Knight)
9. *Galaxy*, 11/51 (G. Conklin)
10. *The Magazine of Fantasy & Science Fiction*, 12/51 (Boucher & McComas) " ... marred by occasional crude writing and characterization, but full of rich gimmicks ... "
11. *NY Herald Tribune Book Review*, 9/16/51 (H.H. Holmes) "...the ingenuity of the contra-terrene mechanisms, the rousing melodrama of struggles in the asteroid belt, and the fine complex reversals of time and causation make this one of the best recent examples of the pure unalloyed space-opera."
12. *NY Times*, 10/7/51 "It is a pity that the quality of Stewart's writing is such that this 'space opera' ranks only slightly above that of atomic strip adventure." It was apparently this review that brought J.W. to the attention of the folks at *The New York Sunday News* leading to the comic strip "**Beyond Mars**" (A21).

13. *Son of WSFA Journal*, 11/73 (K. Ozaume)
14. *Worlds of IF*, 10/72 (L. del Rey)

A20. ***Dragon's Island.*** New York: Simon & Schuster 51-10321, hardcover, 1951, 246 pages, $2.50. Cover art by S. Robins. [Novel] See Currey, page 542.

b. New York: Unicorn Mystery Book Club, hardcover, 1951, 966 pages - J.W.'s book is the last in the omnibus, with pages numbered 1-246, $?, (copy seen has a clear cellophane-type dustjacket without art). This is an omnibus that also includes novels by three other authors.

c. Toronto: Musson, 1951 (not seen)

d. An abridged version was published in *Startling Stories* 26- 2, June 1952 [pages 10-80] Cover by Bergey, uncredited interior art.

e. New York: Popular Library 447, paperback, 8/52, 224 pages, $.25 Uncredited cover art.

f. London: Museum Press (UKBC), hardcover, 1953, 224 pages, £9/6. Cover art by Marriott.

g. as ***Les Dents du Dragon.*** Paris: Gallimard, paperback, 1956, 252 pages. Translated by d'Alain Glatigny. (French)

h. as ***Les Dents du Dragon.*** Paris: Hachatte Editions, 1956 (French)

i. as ***La Isla del Dragón.*** Buenos Aires: Michnik, paperback, 1957, 222 pages. Cover art by de los Heros. Translated by Eduardo Goligorsky. (Spanish)

j. as ***Die Drachen-insel.*** Rastatt: Pabel Verlag, paperback, 1962, 79 pages, DM 1.- (German)

k. New York: Tower 43-531, paperback, 1965, 222 pages, $.60 Uncredited cover art.

l. as ***Die Dracheninsel.*** München: Moewig Verlag, paperback, 1965, 64 pages, 70 Pfg. (German)

m. as ***The Not-Men.*** New York: Tower 43-957, paperback, 1968, 222 pages, $.60 Uncredited cover art. (see A35).

n. as ***Cho Ningen Seizousha*** (*Ultra-Human Maker*). Tokyo: Kubo Shoten Books, paperback, 1968, 292 pages, Y320. Cover art by Mitsuo Kanoh. Translated by Tetsurou Kawamura. (Japanese)

o. as ***L'isola dél Drago.*** Bologna: Libra Editrice, hardcover, 1971, 286 pages, L.2700. Cover art by Allison. Translated with an introduction by Ugo Malaguti. (Italian)

p. as ***Les Dents du Dragon.*** Paris: Nouvelles Editions Oswald, 1982 (French)

q. as ***Die Dracheninsel.*** Berlin: Bastei-Verlag 3-404-22065-X, paperback, 1983, 271 pages, DM 6,80. Cover art by Tim White. Translated by Barbara Heidkamp. (German)

r. as *La Isla del Dragón*. Barcelona: Ediciones Martinez Roca 84-270-0962-3, paperback, 1985, 189 pages. Cover art by Salinas Blanch. Translated by Eduardo Goligorsky. (Spanish)

A story of genetic manipulation and the design of a perfect race: the not-men. The few individuals so "produced" are faced with new realities and attitudes that ordinary men never encounter. J.W. used his invented term "genetic engineering" in this book for the first time. This was the first of J.W.'s novels to be published as a book without prior magazine serialization as John Campbell turned down the opportunity at *Astounding Science Fiction*. J.W. was disappointed by this, because "serialization always resulted in additional income."

Secondary Sources and Reviews:

1. (Williamson's)"...most optimistic view of the link between mind and Cosmos..." - Stewart
2. "The tree-grown starships...are among the most curious in SF." - Brian Stableford in Clute, page 1142.
3. *Astounding Science Fiction*, 10/51 (P. Miller) " ... a fantastic tangle of plot and counterplot in which he (the protagonist) is never quite sure who is doing what, or what side he is on or wants to be on."
4. *Authentic Science Fiction*, 9/51
5. *Authentic Science Fiction*, 8/54
6. *Book Review Digest*, 10/51
7. *Galaxy*, 9/51 (G. Conklin)
8. *Magazine of Fantasy & Science Fiction*, 10/51 (Boucher & McComas) " ... an excitedly twisted melodrama with much fascinating extrapolation of 'genetic engineering' ..."
9. *New Worlds*, 6/54 (L. Flood)
10. *NY Herald Tribune Book Review*, 8/19/51 (H.H. Holmes) "The science element involves 'genetic engineering,' the deliberate manipulation of genes to produce new biological results - even a new race of mankind. The melodrama involves private detectives, amnesia, switches of identity, an ambiguous heroine and other standard devices so nicely calculated and integrated that they seem fresh and exciting. The story happens in no vast intergalactic future, but right here and very nearly right now; and the result is something like a Hitchcock film in quasi-scientific terms - guarantee to jerk you to the edge of your chair with each new plot twist."
11. *Startling Stories*, 11/51

A21. ***Beyond Mars Book 1*** (with Lee Elias), in *New York Sunday News*, February 17, 1952 to February 20, 1955 [Comic strip]

b. According to J.W.'s Story Record, the strip was also syndicated in *Washington Army Times*, the *Honolulu Star Bulletin*, and in papers in Australia, England and Sweden.

c. El Cajon, CA: Blackthorne Press 0-932629-82-2, oversized wraps, 4/87, 72 pages, $6.95. Cover art by Lee Elias. Includes an introduction by J.W. (C183).

Part one of two of the collected comic strip of the same name as published in the *New York Sunday News* from 2/17/52 to 6/14/53. Set in the same universe as *Seetee Ship* (A19) and *Seetee Shock* (A17), but without any story overlap. J.W. wrote the story line while the artwork was done by Lee Elias. The comic strip developed from a rather unfavorable review of *Seetee Ship* (A19), and provided J.W. with his first regular pay check and an attack of shingles, among other stressful results. Overall, though, it was "a great experience," after which J.W. decided to become an English professor.

A22. ***Beyond Mars Book 2*** (with Lee Elias). El Cajon, CA: Blackthorne Press 0-932629-84-9, oversized wraps, 10/87, 91 pages, $6.95. Cover art by Lee Elias. [Comic strip]

Part two of two of the collected comic strip of the same name from the *New York Sunday News*, 6/21/53-2/20/55.

A23. ***Undersea Quest*** (with Frederik Pohl) ("Undersea" series # 1). New York: Gnome 54-7256, hardcover, 1954, 189 pages, $2.50. Cover art by Emsh [Ed Emshwiller]. 5000 copies printed - Chalker, page 201. Pohl's name is misspelled as "Frederick" on the dustjacket. See Currey, page 545. [Novel]

b. as ***La Città Dégli Abissi***. Milano: Mondadori Editore, paperback, 1955, L.130. Cover art by Curt Caesor. (Italian)

c. London: Dobson 68-142607, hardcover, 1966, 189 pages, £15/-. Cover art by Richard Weaver.

d. as ***Marinia***. Mexico: Organizacion Editorial Novaro, paperback, 1966, 203 pages, $Mex 5.50. Translated by Matias Cicero. (Spanish)

e. as ***Jimu-kun No Kaitei Ryokou*** (*Undersea Travel of Jim*). Japan: Kainseisha Publishing, hardcover, 12/69, 138 pages. Cover art by Ren Mizuki. Translated by Tetsu Yano (Japanese)

f. London: Mayflower (UK) 11779-1, paperback, 8/70, 127 pages, £.20 Uncredited cover art.

g. New York: Ballantine 0-345-02207, paperback, 4/71, 154 pages, $.75. Cover art by D'Achille.

h. New York: Ballantine (Del Rey) 0-345-25617-4, paperback, 5/77, 154 pages, $1.50. Cover art by van Dongen.

i. as *Duell in der Tiefe.* Rastatt: Pabel Verlag, paperback, 1978, 161 pages, DM 3,80. Cover art by Paul Lehr. Translated by Leni Sobez. (German)

j. New York: Ballantine (Del Rey) 0-345-27851, paperback, 1980, 154 pages, $1.75. Cover art by van Dongen. (not seen)

k. New York: Ballantine (Del Rey) 0-345-30701, paperback, 12/82, 154 pages, $1.95. Cover art by Mattingly.

l. Included in *The Undersea Trilogy* (A74), 6/92 [pages 2-160]

Jim Eden, expelled from the Sub-Sea Academy on phony charges, sets out to find why his uncle has mysteriously disappeared while mining uranium at the bottom of the sea. A juvenile novel. This was the first collaboration of Pohl and J.W. It was based on a much earlier effort by J.W. to write a novel called "Conquest of the Abyss" on which he had gotten a good start, but which just died on page 112. Later, when Pohl was his agent, J.W. sent it to him and between them they managed to resurrect it and to get a total of three books out of it. Most of their collaborations were done in the same way, with J.W. doing the first draft and Pohl finishing it up through the final version, with consultations as needed throughout.

Secondary Sources and Reviews:

1. *Astounding* 1/56 (UK) (P. Schuyler Miller)
2. *Galaxy* 7/55
3. *Library Journal*, v80, p197, 1955 (E.S. Yoneshige) "Although there have been three or four SF for young people published with an under-sea setting, this is the only one that approaches credibility in this reviewer's opinion."

A24. *Dome Around America.* New York: Ace D-118, paperback, 1955, 133 pages, $.35. Cover art by Valigursky. Bound with *The Paradox Men* by Charles L. Harness in an Ace Double. See Currey, page 542. [Novel]

b. J.W. recalls that there was a second edition of this book published at $.40 for which he never received any royalties (not seen).

c. as *Det Tomme Rums Gade.* Copenhagen: Winther Forlag, 1958 (Danish)

d. as *Universums Sista Oas*. Stockholm: Wennerberg, paperback, 1958, 160 pages, 1.75. Cover art by Valigursky, as above. Translated by Borje Crona (Swedish)

e. as *El Mundo de las Cupolas*. Zenith, 1959 (Spanish)

f. as *Schutzfeld Über Amerika*. München: Moewig Verlag, 1963 (German)

g. as *Schutzfeld Über Amerika*. Balve: Zimmermann Verlag, 1963 (German)

h. as *La Cupola Sore America*. Barcelona: Ediciones Vertice, 1965 (Spanish)

i. as *Die Energie-Kuppel*. Berlin/Frankfort: Ullstein, paperback, 1978, 126 pages. Cover art by Young Artists. Translated by Walter Ernsting. (German)

j. as *Zwiemal Ging die Welt Unter*. Balve: Zimmermann Verlag, 1983 (German)

k. as *Zwiemal Ging die Welt Unter*. Rastatt: Pabel Verlag, paperback, no date, 84 pages, DM 1.- Cover art by Valigursky, as above. Translated by Hellmut W. Hoffman. (German)

An energy dome is erected around the U.S. just before the Earth is stripped bare of its atmosphere. Nothing can live outside the dome - or can it? A revision of the story "Gateway to Paradise" (B59).

Secondary Sources and Reviews:

1. *Astounding Science Fiction*, 2/56 (P. Miller) " ... a rather inconsequential Williamson short novel ... "

A25. ***Star Bridge*** (with James E. Gunn). New York: Gnome 55-5463, hardcover, 1955, 221 pages, $3.00. Cover art by Mel Hunter. 5000 copies printed but only 4100 bound, the balance were discarded - Chalker, page 202. See Currey, page 544. [Novel]

b. New York: Ace D-169, paperback, 1956, 255 pages, $.35. Uncredited cover art and no record.

c. as *Puente Entre Estrellas*. Barcelona: Ediciones d.h.a. S.A., paperback, 1957, 296 pages. Cover art by Lobek. Translated by Felix Monteagudo. (Spanish)

d. as *Brücke Zwischen den Sternen*. Balve: Widukind-Verlag, hardcover, no date, 270 pages. Translated by Lothar Heinecke. (German)

e. as *Brücke Zwischen den Sternen*. Balve, Westfallen: Widukind Verlag, hardcover, no date, 170 pages. Translated by Lothur Heinicke. (German)

f. as *Le Pont sur les Étoiles*. Paris: Editions Satellite, 1958 (French)

g. as *Brücke Zwischen den Sternen*. Rastatt: Pabel Verlag, 1962 (German)

h. as *Brücke Zwischen den Sternen*. München: Moewig Verlag, paperback, 1968, 65 pages, 80 Pfg. (German)

i. New York: Ace F-241, paperback, 1963, 255 pages, $.40. Uncredited cover art and no record.

j. as *Un Pónte tra le Stélle*. Bologna: Libra Editrice, hardcover, 1968, 234 pages, L.1800. Translated by Ugo Malaguti. (Italian)

k. as *Le Pont sur les Étoiles*. Paris: Librairie des Champs Elysees, 1975 (French)

l. New York: Berkley 0-425-03294-9, paperback, 1977, 213 pages, $1.50. Cover art by Powers.

m. as *Puente Entre Estrellas*. Barcelona: Editor Dronte, 1977. (Spanish)

n. London: Sidgwick & Jackson 98426-0, hardcover, 3/78, 213 pages, £4.50 Uncredited cover art.

o. Included in *Science Fiction Special 31*, London: Sidgwick & Jackson, 1979 with science fiction novels by two other authors.

p. London: Magnum Books 03500-5, paperback, 10/79, 213 pages, £.95. Cover art by Chris Moore.

q. as *Brücke Zwischen den Sternen*. Rastatt: Pabel Verlag, paperback, 1980, 289 pages, DM 6,80. Translated by Klaus Mahn. (German)

r. New York: Ballantine 0-345-30258-3, paperback, 6/82, 216 pages, $2.50. Cover art by Brillhart.

s. New York: Collier 0-02-040881-1, paperback, 1989, 216 pages, $4.50. Cover art by Alan Gutierrez.

A soldier-of-fortune is hired to assassinate the leader of the Eron empire and finds himself leading the revolution that brings the empire down, while learning the truth of the Tubes at the same time. Set in the same universe, but not a sequel to, the novelette "**Breakdown**" (B61), though J.W. originally started it as a sequel. He then got bogged down, couldn't finish it alone, and asked Gunn to participate for the final version.

Secondary Sources and Reviews:

1. "When a society or culture has fulfilled its original purpose - the reason for its formation - and no new purpose is forthcoming, anarchy and socio-cultural dissolution result." - Myers, page 229.
2. " ... an examination of the processes of political change no less searching than his examination of psychoanalysis in *Darker Than You Think* (A16) and of technology in *The Humanoids*" (A18) - Wooster, page 800.
3. *Amazing Stories*, 11/55 (V. Gerson)
4. *Astounding Science Fiction*, 10/55 (P. Miller) " ... a grand, old-fashioned razzle-dazzle yarn of bloodshed and intrigue ... It all adds up to one of the best stories Gnome has given us."
5. *Delap's F & SF Review*, 2/78 (M.Z. Bradley) " ... its obvious historical

interest, even its not-inconsiderable literary merit, can hardly overcome the awareness that its world-view is that of another generation."

6. *Fantastic Universe Science Fiction*, 10/55 (H. Santesson)
7. *Galaxy*, 11/55 (F. Gale)
8. *NY Times Book Review*, 2/27/77, pages 24-25 (Gerald Jonas) "...this obscure collaberation between Williamson and Gunn reads more like a collaboration between Heinlein and Asimov. The concept is pure, classic science fiction... If I say the book works so well because the authors are not ashamed of what they are doing at any level, I run the risk of being misunderstood. Like all good storytellers, they manage to submerge themselves in the narrative while inviting the reader to collaborate in the task of making the impossible 'real.' The fact that this invitation is couched in the style of the 1950's is beside the point."
9. *Science Fiction Review*, 5/77 (R. Geis)
10. *Thrust*, Spring, 1977 (C. Lampton)

A26. ***Undersea Fleet*** (with Frederik Pohl) ("Undersea" series # 2). New York: Gnome 55-12189, hardcover, 1956, 187 pages, $2.75. Cover art by Emsh [Ed Emshwiller]. 5000 copies printed, initially about 3000 were bound in gray boards, then some 3 years later the rest were bound in green cloth - Chalker, page 202. See Currey, page 545, who says in his book that the green cloth binding preceded the gray boards. Currey has subsequently identified two additional bindings, giving the four probable priority of green cloth, blue-green boards, red boards, gray boards. [Novel]

b. as ***Kaitei Kantai*** (*Undersea Fleet*). Tokyo: Kodansha Publishing, hardcover, 1957, 245 pages, Y200. Cover art by S. Komatsuzaki. Translated by Tarou Shioya, illustrated by H. Saitou & Shin Kato. (Japanese)

c. as ***La Giungla Sótto il Mare***. Milano: Mondadori Editore, paperback, 1960, L.150. Cover art by G. Magnaghi. (Italian)

d. as ***Städte Unter dem Ozean***. Rastatt: Pabel Verlag, paperback, 1961, 94 pages. (German)

e. London: Dobson 68-141389, hardcover, 1968, 188 pages, £21/- Cover art by Richard Weaver.

f. as ***Adventuras Bajo el Mar***. Mexico: Organizacion Editorial Novaro, paperback, 1970, 237 pages, $Mex 6.00. Cover art by Jorge Saavedra. Translated by M. Cicero. (Spanish)

g. New York: Ballantine 0-345-02208, paperback, 4/71, 154 pages, $.75. Cover art by D'Achille.

h. New York: Ballantine (Del Rey) 0-345-25618, paperback, 7/77, 154 pages, $1.50. Cover art by Von Dongen.

i. as *Shin'kai No Kyo-ryu* (*Dinosaur in the Deep Sea*). Tokyo: Kadokawa Syoten, February 1978. Cover art by Akira Yokoyama. Translated by Minoru Kume (Japanese)

j. New York: Ballantine (Del Rey) 0-345-27552, paperback, 5/78, 154 pages, $1.75. Cover art by van Dongen.

k. as *Städte Unter dem Ozean*. Rastatt: Pabel Verlag, paperback, 1979, 161 pages, DM 3,80. Cover art by Don Maitz. Translated by Leni Sobez. (German)

l. New York: Ballantine (Del Rey) 0-345-30815, paperback, 1/83, 154 pages, $1.95. Cover art by David B. Mattingly.

m. Included in *The Undersea Trilogy* (A74), 6/92 [pages 161-340]

Jim Eden and his friends from the Sub-Sea Academy run into dangerous creatures from the deep as they continue to explore the Earth's last frontier. A juvenile novel, and sequel to *Undersea Quest* (A23).

Secondary Sources and Reviews:

1. *Astounding* 1/58 (UK) (P. Schuyler Miller)
2. *Book Review Digest*, 6/57
3. *Galaxy*, 10/57
4. *Library Journal*, v82, page 1364, 1957
5. *NY Times*, 11/18/56 (H.W. Hubbard) "The young men are likable (they have individuality) and human (they make an occasional mistake). It is these qualities which put the final touch on a lively and absorbing adventure."
6. *Times Literary Supplement*, 3/28/68

A27. *A Study of the Sense of Prophecy in Modern Science Fiction* Portales, NM: Eastern New Mexico University, 8/57, 146 pages [nonfiction] Contents:

I. INTRODUCTION
II. SCIENCE FICTION CRITICISM
III. PROCEDURE
IV. THE LITERARY PESSIMISTS
V. THE SCIENTIFIC OPTIMISTS
VI. SCIENCE FICTION FOR FUN
VII. SUMMARY AND CONCLUSIONS
BIBLIOGRAPHY

J.W.'s Master of Arts Thesis, not commercially published. In brief summary, he concludes that science fiction writers with a scientific

background tend to be more optimistic in their future prognostications than those without such a background. This appears to still be the case.

A28. ***Undersea City*** (with Frederik Pohl) ("Undersea" series # 3). New York: Gnome 57-14673, hardcover, 1958, 188 pages, $2.75. Cover art by Wallace Wood. 5000 copies printed but only 3000 bound, about 2000 in black boards then, later, 1000 in gray cloth, with the balance probably destroyed - Chalker, page 204. See Currey, page 545. [Novel]

b. as ***Alarm in der Tiefsee***. Munchen: Moewig Verlag, 1961 (German)

c. as ***Ciudad Submarina***. Mexico: Organizacion Editorial Novaro, paperback, 1968, 205 pages. Translated by Matias Cicero. (Spanish)

d. London: Dobson 77222-0, hardcover, 2/69, 188 pages, £21/- Cover art by Richard Weaver.

e. New York: Ballantine 0-345-02209, paperback, 4/71, 151 pages, $.75. Cover art by Gino D'Achille.

f. as ***Kaitei No Jishin-Toshi*** (*Quake City in the Under Sea*. Akane Shobou Book, hardcover, 1972, 253 pages. Cover art by Hisashi Sawada. Translated by Akira Nakao (Japanese)

g. New York: Ballantine (Del Rey) 0-345-25619, paperback, 9/77, 151 pages, $1.50. Cover art by van Dongen.

h. as ***La Città'Dégli Abissi***. Milano: Editrice Il Picchio, paperback, 10/77, 143 pages, L.1000. Translated by Alda Carrer. (Italian)

i. as ***Alarm in der Tiefsee***. Rastatt: Pabel Verlag, paperback, 9/79, 161 pages, DM 4,80. Translated by Leni Sobez. (German)

j. New York: Ballantine (Del Rey) 0-345-27852, paperback, 1980, 151 pages, $1.75. Cover art by van Dongen. (not seen)

k. New York: Ballantine (Del Rey) 0-345-30814-X, paperback, 2/83, 151 pages, $1.95. Cover art by David B. Mattingly.

l. Included in *The Undersea Trilogy* (A74), 6/92 [pages 341-501]

m. as ***Undersea City***. Hong Kong, paperback, no date, 78 pages, H.K.$8.00 (Chinese - a pirated edition)

Cadet Jim Eden is sent to investigate the cause of an unusual series of seaquakes at the Krakatoan Dome - quakes his uncle is suspected of having caused. A juvenile novel. Sequel to *Undersea Fleet* (A26).

Secondary Sources and Reviews:

1. *Astounding Science Fiction*, 2/59 (P. Schuyler Miller) "The undersea culture of our future is very well realized and there is an interesting and scientifically plausible gimmick in earthquake prevention by earthquake-making."

2. *Book Review Digest*, 5/59
3. *Fantastic Universe*, 10/58 (Hans Stefan Santesson)
4. *Future*, 8/59 (Calvin Knox)
5. *Galaxy*, 8/59 (Floyd C. Gale) " ... it reaches its target - youngsters - with plenty of mystery, action and suspense."
6. *Library Journal*, v92, page 259, 1959
7. *New Worlds*, #190, 5/69 (James Cawthorn)
8. *NY Times*, 12/14/58 (R. Berkvist) "Frederik Pohl and Jack Williamson have come up with an unfamiliar and engrossing aspect of future science, the detection and prevention of underwater quakes ... An unhackneyed concept here overcomes a cast made up of triumphant stereotypes."
9. *Kliatt Young Adult Paperback Book Guide* 9/71 (J. Purfield)

A29. ***The Trial of Terra.*** New York: Ace D-555, paperback, 1962, 159 pages, $.35. Cover art by Emsh [Ed Emshwiller]. See Currey, page 544. [Novel]

b. as ***Un Mondo da Guidicare.*** *Galassia*, n. 29, Piacenza: Casa Editrice La Tribuna, 1963. Translated by Lella Traduzione. (Italian)

c. as ***Les Planétes en Sursis.*** Paris: Librairie des Champs Elysees, paperback, 1975, 252 pages. Translated by Maxime Barriere. (French)

d. as ***Un Mondo da Guidicare.*** Bologna: Perseo Libre, hardcover, 1990, 288 pages, L.24,000. Cover art by Allison. Translated, with a profile of J.W., by Ugo Malaguti. (Italian)

"The men of Earth were on the verge of breaking into space. The first of their manned moon rockets was on its way to Luna. Now, after ten thousand years, the celestial Watchers were forced to a decision." A novel combining the stories: "**The Happiest Creature**" (B78), "**Man Down**" (B74), "**The Greatest Invention**" (B73) and "**A Planet for Plundering**" (B84). The stories "**The Man from Outside**" (B71) and "**The Peddler's Nose**" (B72) were also part of this series but were not incorporated into this book. Also contains a brief "**Author's Note.**" J.W.'s original title was "What on Earth," but Don Wollheim changed it to the published title ("as he was wont to do"). J.W. recalls that he wrote these stories to appeal to John Campbell's continuing belief in psychic powers. The term "psionics" was invented by J.W. in this book. - Gunn, page 505

Secondary Sources and Reviews:

1. *Galaxy*, 4/63 (F. Gale) "The individual stories, fortunately, are themselves good, standing out like sparkling gems in a tarnished setting."

A30. *Two Complete Novels*. New York: Galaxy Publishing, Galaxy Magabook #2, paperback, 1963, 160 pages, $.60. Cover art by Emsh [Ed Emshwiller]. Includes *After World's End* (A11) and *The Legion of Time* (A10). See Currey, page 543. [Collection]

A31. *The Reefs of Space* (with Frederik Pohl) ("Starchild" series # 1). *Worlds of IF*, July, 1963 13-3 [pages 8-56], September, 1963 13-4 [pages 60-104] & November, 1963 13-5 [pages 70-113]. July cover and all interior art by Emsh [Ed Emshwiller]. [Novel]

b. New York: Ballantine U-2172, paperback, 9/64, 188 pages, $.50. Cover art by Powers? See Currey, page 544.

c. as *Les Récifs de L'Espace* in *Galaxie*, no. 6, 7 & 8, Paris: Editions Opta, 1964. Cover art by Emsh [Ed Emshwiller]. (French)

d. as *Le Scoglière déllo Spàzio*. Milano: Mondadori Editore, paperback, 1964, L.200. Cover art by Karel Thole. (Italian)

e. London: Dobson, hardcover, 1965, 188 pages, £15/- Cover art by Richard Weaver.

f. as *Riffe im All*. Rastatt: Pabel Verlag, paperback, 1966, 174 pages, DM 2,40. Translated by Thomas Schluck. (German)

g. as *Collana*. Barcelona: 1968 (Spanish)

h. Hammondsworth: Penguin 00277-8, paperback, 5/69, 189 pages, £.20. Cover art by Grignani.

i. as *Missao Impossivel*. Lisboa: Edicoes Livros do Brazil, paperback, 1969, 176 pages. Translated by Eurico Fonseca. (Portuguese)

j. as *De Ruimteriffen*. Amsterdam: Meulenhoff, paperback, 1972, 174 pages. Translated by Vertaling F. Lancel. (Dutch)

k. New York: Ballantine 23448, paperback, 8/73, 188 pages, $1.25. Cover art by Jacques Wyrs. Note: This edition contains the following statement: "First Canadian Printing: November: 1964." No other evidence of such an edition has been seen.

l. Included in *The Starchild Trilogy* (A48), 1977, [pages 1-150].

m. as *De Ruimteriffen*. *Supernova 2*, Amsterdam: Meulenhoff, 1977, pages. 317-487. (Dutch)

n. as *Le Scoglière déllo Spàzio*. Milano: Editrice Nord, paperback, 1977. Cover art by Paul Lehr. (Italian)

o. as *Les Récifs de L'Espace*. Paris: Presses Pocket, paperback, 1978, 254 pages. Cover art by W. Siudmak. Translated by Bruno Martin. (French)

p. as *Riffe im All*. Rastatt: Pabel Verlag, 1981 (German)

q. as *Uchuno Sangosho E* (*To the Reefs of Space*). Tokyo: Hayakawa, paperback, 6/90, 324 pages. Cover art by Yoshihito Tomobe. Translated by Tetsu Yano. (Japanese)

The story of a man who attempts to perfect a fantastic new space drive so that he might escape from the tyrannical hold of the Plan of Man computer to the Reefs far outside the orbit of Pluto. This was the first collaboration for the adult market by Pohl and J.W. and grew out of a draft of a book called "The Iron Collar Mine." J.W. had gotten about 400 pages done sometime earlier but ran into problems that Pohl was able to help solve and turn into the finished product.

Secondary Sources and Reviews:

1. "...developed out of his interest in Walter Prescott Webb's complex historical theory of the American frontier." - Gunn, p 505
2. "...features a particularly imaginative reef life-system." - Brian Stableford in Clute, page 899
3. *Analog*, 7/66 (P. Schuyler Miller)
4. *Books & Bookmen*, 11/65 (T. Boardman, Jr.)
5. *Galaxy*, 2/65 (A.J. Budrys); reprinted in *Benchmarks*, Budrys, Southern Illinois University Press, 1985. "This is not the best example of a novel you will see in the field this year, but it's a most rewarding piece of science fiction."
6. *Observer*, 11/21/65 (M. Laski)

A32. *Starchild* (with Frederik Pohl) ("Starchild" series # 2). *Worlds of IF*, January, 1965 15-1 [pages 6-52], February, 1965 15-2 [pages 101-129] & March, 1965 15-3 [pages 91-128]. January cover and all interior art by Gray Morrow. [Novel]

b. New York: Ballantine U-2176, paperback, 11/65, 191 pages, $.50. Uncredited cover art and no record. Pohl and J.W. separately report having heard the rumor that Betty Ballantine posed for the nude woman who appears on this cover. See Currey, page 544.

c. as *Il Fantasma déllo Spàzio*. Milano: Mondadori Editore, paperback, 1965, L.200. Cover art by Karel Thole. (Italian)

d. as *L'Enfant des étoiles*. *Galaxie*, n. 23-25, Paris: Editions Opta, 1966. Cover art by Kirgberger. (French)

e. London: Dobson 0-234-77985-3, hardcover, 12/66, 191 pages, £18/- Cover art by Richard Weaver. See Currey, page 544. Reissued in 1984 with a new price sticker added for £6.95 (not seen)

f. as *Der Sternengott*. München: Moewig Verlag, paperback, 1967, 159 pages, DM 2,40. Translated by Thomas Schluck. (German)

g. as *Geminis*. Barcelona: Geminis, 1968 (Spanish)

h. Harmondsworth: Penguin (UK) 0-140-03103-0, paperback, 5/70, 158 pages, £.25. Cover art by Franco Grignani.

i. as *Ultimato a Terra*. Lisboa: Ediciones Livros do Brazil, paperback, 1970, 186 pages. Translated by Eurico Fonseca. (Portuguese)

j. New York: Ballantine 0-345-23449-9, paperback, 8/73, 191 pages, $1.25. Cover art by Wyrs.

k. as *L'Enfant des Étoiles*. Paris: Librairie des Champs Elysees, paperback, 1976, 254 pages Translated by Pierre Billon. (French)

l. Included in *The Starchild Trilogy* (A48), 1977, [pages 151-286]

m. as *Il Figlio délle Stèlle*. Milano: Editrice Nord, 1977 (Italian)

n. as *Der Sternengott*. Rastatt: Pabel Verlag, paperback, 1982, 160 pages, DM 5,80. Translated by Thomas Schluck. (German)

o. as *Sutaa Chairudo*. Tokyo: Hayakawa Publishing, paperback, 3/91, 300 pages. Cover art by Yoshihito Tomobe. Translated by Tetsu Yano. (Japanese)

The Plan of Man must find the Starchild in order to prevent it from following through on its threat to extinguish the sun if the Plan doesn't relinquish its hold over humanity.

Secondary Sources and Reviews:

1. " ... the worst novel of either author." - Wooster, page 799
2. *Analog Science Fiction*, 7/66 (P. Schuyler Miller) "We haven't had this kind of science fiction in years. Who but Jack Williamson could bring it back?"
3. *Books & Bookmen*, 3/67 (T. Boardman)
4. *The Magazine of Fantasy & Science Fiction*, 5/66 (Judith Merril) " ... is a rather more routine far-space adventure, brightened by spots of colorful effective imagery in which some of the more vivid archetypes of traditional fantasy emerge in psuedo-science masquerade."

A33. *H.G. Wells: Critic of Progress*. Ann Arbor, MI: University Microfilms, 1966. The original dissertation. [Nonfiction]

b. Baltimore: Mirage 0-88358-107-8, hardcover, 2/73, 162 pages, $5.95. Cover art by Greg Bear - yes, the famous science fiction author. Limited to 1500 copies. See Currey, page 545.

Chapter Headings:

I. A MAN AHEAD OF HIS CENTURY
II. THE LIBERATION OF A MIND
III. THE LIMITS OF PROGRESS: COSMIC
IV. THE LIMITS OF PROGRESS: HUMAN
V. BEYOND THESE LIMITS
VI. IN ANOTHER CENTURY
APPENDIX

J.W.'s doctoral dissertation. Winner of the Pilgrim Award. "This book deals with Wells' dynamic critique of progress, accomplished by means of a detailed analysis of the books Wells wrote."

Secondary Sources and Reviews:

1. "Academic and mainstream reviewers said this was the best work on Wells up to its time and it's still highly regarded." - Chalker, page 286.
2. Barron, 10-178
3. *Analog Science Fiction*, 10/73 (P. Miller) " ... a thoughtful look at why Wells wrote the kind of science fiction he did ..."
4. *Book Review Digest*, 1973 Annual
5. *Booklist*, 9/15/73
6. *Galaxy*, 1/74 (T. Sturgeon) "This book will be, I think, one of those cornerstone volumes in the structure of SF archives - clear, careful, reliable."
7. *Library Journal*, 7/73 (D. Sternlicht) "Williamson's theses ... are effectively supported by means of detailed analyses of Wells' early literary output. Williamson has produced a scholarly book that is enjoyable, readable, and well organized."
8. *Luna Monthly*, Fall, 1973 (N. Barron)
9. *The Magazine of Fantasy & Science Fiction*, 3/74 (A & C Panshin) "This book is honest homage from an early master of science fiction to an earlier writer whom Williamson feels has not yet been surpassed."
10. *New York Times Book Review*, 11/4/73
11. *WSFA Journal*, 12/74 (S. Moskowitz)

A34. ***Bright New Universe.*** New York: Ace G-641, paperback, 1967, 158 pages, $.50. Cover art by Schoenherr. See Currey, page 542. [Novel]

b. London: Sidgwick & Jackson 0-283-98056-7, hardcover, 3/69, 192 pages, £21/ Uncredited cover art. See Currey, page 542.

c. New York: Ace 08080, paperback, 1969, 158 pages, $.50. Cover art by Schoenherr? (not seen)

d. as ***Luci Nell' Infinito.*** *Galassia*, n. 104, Piacenza: Casa Editrice La Tribuna, 1969. Translated by Ugo Malaguti. (Italian)

e. as ***Der Galaktische Kontakt.*** München: Moewig Verlag, 1979 (German)

f. as ***Der Galaktische Kontakt.*** Rastatt: Pabel Verlag, paperback, 1979, 159 pages, DM 3,80 (Hardy). Translated by Peter Griese. (German)

g. as ***Project Lifeline.*** Japan: Hayakawa, paperback, 1981, 297 pages, Y360. Cover art by Michiaki Satoh. Translated by Touru Mino. (Japanese)

"Out there, on the far side of the moon, ... Adam Cave learned the truth that had been held back from a placid world for so long ... " A story of first contact and the conflict between those who seek it and those who avoid it. The human race is not very well thought of by the aliens, a handicap the hero has to overcome.

Secondary Sources and Reviews:

1. "...Williamson brings together all the opposing ideas, dramatic strands, and the kaleidoscope of possibilities of man's view of himself and his position in the Cosmos." - Stewart
2. "...Williamson's best conceived and executed novel, most indicative of his patterns and comic vision." - Stewart

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A35. *The Not-Men*. Reissue of *Dragon's Island* (see A20). See Currey, page 543. J.W. dislikes this title. [Novel]

A36. *Trapped in Space*. Garden City: Doubleday 68-22484, hardcover, 1968, 144 pages, $3.50. Dustjacket, boards and interior art by Robert Amundsen. [Novel]

b. Garden City: Doubleday Semaphore 22484, trade paperback, 1970, 144 pages, $1.75. Cover and interior art by Robert Amundsen.

c. New York: Scholastic TX-1749, large paperback, 10/70, 128 pages, $.60. Cover and interior art by Robert Amundsen.

d. as *Die Weltraumfalle*. Stuttgart: Boje-Verlag, hardcover, 1974, 120 pages. Translated by Kurt Krauer. (German)

e. as *La Tràppola Spàziale*. Milano: Edizioni M.G., paperback, 1978, L.1000. (Italian)

A juvenile novel wherein a young man is sent with a small crew in an old, worn out training ship to a far off star to attempt to rescue the older brother he idolizes. The Doubleday editors rewrote much of the manuscript to simplify the language. J.W. questioned this on the theory that one can't learn new words if one doesn't see new words, but overall he was pretty well pleased with the way it turned out.

Secondary Sources and Reviews:

1. Barron, 5-174

A37. *Rogue Star* (with Frederik Pohl) ("Starchild" series # 3). *Worlds of IF*, June, 1968 18-6 [pages 10-43], July, 1968 18-7 [pages 119-159] & August, 1968 18-8 [pages 125-158]. All interior art by Jack Gaughan, August cover by Douglas Chaffee. [Novel]

b. New York: Ballantine 0-345-01797, paperback, 12/69, 213 pages, $.75. Cover art by Paul Lehr. See Currey, page 544.

c. as *Estrela Errante*. Lisboa: Edicao Livros do Brazil, paperback, 1971, 201 pages. Translated by Eurico Fonseca. (Portuguese)

d. London: Dobson 0-234-77631-5, hardcover, 10/73 (says 1972), 213 pages, £21/- Cover art by Richard Weaver. See Currey, page 544. Pohl's first name misspelled as "Frederick" on title page Reissued in 1984 with a new price sticker added for £6.95 (not seen)

e. New York: Ballantine 0-345-23450, paperback, 8/73, 213 pages, $1.25. Cover art by Wyrs.

f. as *Der Outsider-Stern*. Rastatt: Pabel Verlag, paperback, 11/76, 145 pages, DM 2,80. Cover art by Paul Lehr. Translated by Horst Pukallus. (German)

g. Included in *The Starchild Trilogy* (A48), 1977 [pages 287-436]

h. as *Stèlla Solitària*. Milano: Editrice Nord, 1977 (Italian)

i. as *L'Étoile Sauvage*. Paris: Presses Pocket, paperback, 1980, 223 pages. Cover art by W. Siudmak. Translated by Francoise Serph. (French)

j. as *Der Outsider-Stern*. Rastatt: Moewig Verlag, paperback, 1982, 160 pages, DM 5,80. Cover art by NL. Translated by Horst Pukallus. (German)

k. as *Aratanaru Tanjo* (*Born of the New Thing* or *Rebirth*). Tokyo: Hayakawa, paperback, 8/91, 328 pages. Cover art by Yoshihito Tomobe. Translated by Tetsu Yano. (Japanese)

An unstoppable combination of energy and intellect result from the fulfillment of passion when a rogue star falls in love with a human woman. J.W. wrote the first draft and recalls that he was somewhat disappointed that, when Pohl rewrote it, he changed the point-of-view from the first person. The original serialized version of this novel was too short for book publication, so J.W. wrote about 20,000 additional words at the end. Interestingly, Pohl did not do any revisions to this new ending, making this book their only collaboration for which Pohl did not completely do the final revision prior to publication. J.W. thinks that Pohl may have never seen the ending, to this day.

Secondary Sources and Reviews:

1. *Books & Bookmen*, 2/73

A38. *The Pandora Effect*. New York: Ace 0-441-65125, paperback, 1969, 189 pages, $.60. Cover art by C. Gross. See Currey, page 543. [Collection]

b. as *Der Pandora-Effekt und Andere Stories*. Terra Nova, paperback, 1970, DM 1.- Cover art by Karl Stephan. (German)

c. as ***Pandora Kouka***. Tokyo: Hayakawa, paperback, 3/81, 325 pages. Cover art by Masashi Iwasaki. Translated by Yukio Sekiguchi and Noriyoshi Saitoh. (Japanese)

Collection including:
"**Author's Introduction**" (C30) (1), "**The Happiest Creature**" (B78) p7-22, "**The Cosmic Express**" (B3) p23-31, "**The Metal Man**" (revised version) (B1) p33-45, "**The Cold Green Eye**" (B75) p47-57, "**Guinevere for Everybody**" (B80) p59-76, "**With Folded Hands**" (B68) p77-125, and "**The Equalizer**" (B67) p127-189. Also includes a separate introduction to each story, which J.W. described as a "gadget" to unify the stories into a salable product.

A39. ***The Moon Children***, in *Galaxy*, July/August, 1971 32-1 [pages 52-109], September/October, 1971 32-2 [pages 93-143] & November/December, 1971 32-3 [pages 124-176]. July/August cover and all interior art by Jack Gaughan. [Novel]

b. New York: Putnam 73-186646, hardcover, 1972, 190 pages, $5.95. Cover art by Paul Lehr. See Currey, page 543.

c. New York: Berkley 0-425-02432, paperback, 10/73, 208 pages, $.75. Uncredited cover art and no record. Two printings.

d. as ***I Figli délla Luna***. Roma: Fanucci Editore, trade paperback, 1974, 232 pages L.2500. Cover art by Glauco Cartocci. Translated by A. Pollini. Introduction by Gianfranco de Turis e Sabastiano Cartocci. (Italian)

e. as ***Les Enfants de la Lune***. Paris: Editions Albin Michel, paperback, 1975, 245 pages. Translated by Robert Latour. (French)

f. Morley: Elmfield Press 0-7057-0060-7, hardcover, 3/76 (1975), 190 pages, L4.50. Cover art by Josh Kirby.

g. as ***Die Mond-Kinder***. München: Heyne Verlag, paperback, 1981, 251 pages, DM 5,80. Cover by Roy Michael Payne, interior art by Guiseppe Festino. Translated by Sylvia Pukallus. Includes a biography of J.W. by Uwe Luserke. (German)

The children are the progeny of three astronauts who handled mysterious crystals on the moon, and are the Earth's final hope for survival in the face of an interplanetary invasion. The book was revised and expanded from the magazine version. J.W. recalls that this book was written as a result of a Milford Conference that included analysis of a story that told of mystic changes. He thought it would be interesting to write a story about disasters that occur in the world that eventually lead to the destruction of mankind without anyone ever figuring out

what had gone wrong. As he got more involved in the story and characters, he ended up with a book that didn't have a great deal to do with the original inspiration, but one that he is proud of none-the-less.

Secondary Sources and Reviews:

1. *Analog Science Fiction*, 4/74 (P. Miller) "In the story woven through and around this fairly classic SF theme, nothing is predictable, nothing goes by formula or stereotype. If you thought the final portions of '2001' were veiling a logic just beyond your comprehension, you may find ... this book even more difficult to fathom."
2. *Book World* (The Washington Post), 3/25/73, page 13 (Samuel Mines) "(This is an) excellent novel; it fairly glitters with imaginative devices and captures perfectly the sense of alienness, of other worlds, that makes it peculariIt science fiction. The characters are very strange, yet they become absorbingly real, so much so that you will hate to leave them. The story tells of three strange children born to astronauts after their return from a moon flight where they were exposed to some strange crystals from outer space. The children, two beautiful, one a shaggy monster, grew up with unfolding unhuman capabilities which frighten everyone, especially official government types. Rush out and get this one."
3. *Kirkus Reviews*, 5/1/72
4. *Kliatt Paperback Book Guide*, 2/74 (P. Mattern)
5. *Library Journal*, 7/72
6. *Library Journal*, 9/15/72
7. *Publishers' Weekly*, 5/1/72 "The author breathes fresh life into the impregnators-from-outer-space theme, with lots of ingenious speculations woven into a taut adventure story."
8. *Vector*, 3/76 (P. Hyde)

A40. *People Machines*. New York: Ace 0-441-65890, paperback, 1971, 189 pages, $.75. Cover art by Enrich. See Currey, page 543. [Collection]

A collection of stories in which J.W. takes the opportunity to discuss various aspects of his writing techniques including:
"The Author's Introduction - with Hints for Design and Assembly" (C34) pages (1-2), **"Star Bright"** (B46) pages 8-33, **"Nonstop to Mars"** (B43) pages 37-66, **"Operation: Gravity"** (B77) pages 68-81, **"The Masked World"** (B85) pages 83-86, **"The Man from Outside"** (B71) pages 88-103, **"Hindsight"** (B49) pages 105-122, **"Jamboree"** (B87) pages 125-134, **"The Peddler's Nose"** (B72) pages 136-150, **"Breakdown"** (B61) pages 154-187 and **"Afterword About**

Theme" (C34) pages 188-189. Each story is also preceded by an introduction discussing a different aspect of writing, including character, plot, setting, science in science fiction, extrapolation, style, tone and classification of stories (C35 through C44). These nonfiction pieces were later reprinted in various editions of *Pulphouse: The Hardback Magazine*, by editor Kristine Kathryn Rusch who J.W. first met when she was an early winner, and he was a judge, of an L. Ron Hubbard Writers of the Future contest.

A41. *Science Fiction Comes to College: A Preliminary Survey of Courses Offered.* Portales: self-published, pamphlet, 1971, 18 pages [Nonfiction]

b. Portales: self-published, pamphlet, 1971, 22 pages.

See also "**Science Fiction Comes to College**" (C45) in the nonfiction section hereof.

A42. *Science Fiction in College: A Survey of Courses Offered.* Portales: self-published, pamphlet, 1971, 39 pages (revision of A41) [Nonfiction]

b. Portales: self-published, pamphlet, 1972, 46 pages.

A43. *Seetee Ship/Seetee Shock.* New York: Lancer 0-447-78706, paperback, 6/72, 445 pages, $1.25. Cover art by J. Jones. See Currey, page 544. [Collection]

b. as *Il Millènnio déll'Antimatèria.* Bologna: Libra Editrice, hardcover, 1973, 603 pages L.6000. Cover art by Allison. Includes a profile of J.W. and a bibliography. Translated with an Introduction by Ugo Malguti. (Italian)

c. as *Il Millènnio déll'Antimatèria.* Milano: Editrice Nord, paperback, 1991, 483 pages. Cover art by R. Petillo. Translated by Ugo Malaguti. Profile of J.W. by Sam Moskowitz. (Italian)

Collection including *Seetee Ship* (A19) [pages 5-222] and *Seetee Shock* (A17) [pages 223-448].

Secondary Sources and Reviews:

1 . *Worlds of IF*, 10/72 (L. del Rey) "The combined novels make for a lot of good, solid reading."

A44. *Teaching SF.* Portales: self-published, pamphlet, 1973 [Nonfiction], 61 pages.

An update of the booklets previously published as *Science Fiction in College* (A41 & A42).

A45. *Farthest Star* (with Frederik Pohl) ("Cuckoo" series # 1). New York: Ballantine 0-345-24330-7, paperback, 2/75, 246 pages, $1.50. Cover art by Philip Perlman. See Currey, page 542. [Novel]

b. London: Pan 24639-9, paperback, 2/76, 189 pages, £.60 Uncredited cover art.

c. as *De Versete Ster*. Amsterdam: Uitgeverij Scala, paperback, 1977, 239 pages. Translated by Pon Ruiter. (Dutch)

d. as *Objekt Lambda*. München: Moewig Verlag, 1978 (German)

e. as *L'ùltima Stèlla*. Milano: Editrice Nord, hardcover, 4/78, 168 pages, L.2500. Cover art by Franco Storchi. Translated by Roberta Rambelli. (Italian)

f. as *Objekt Lambda*. Rastatt: Pabel Verlag, paperback, 7/78, 161 pages, DM 3,80. Translated by Lore Strassl. (German)

g. New York: Ballantine (Del Rey) 0-345-30700-3, paperback, 2/83, 250 pages, $3.00. Cover art by David B. Mattingly.

h. Included in *The Saga of Cuckoo* (A62), 1984 [pages 1-200].

A huge object - called Cuckoo - appears on the fringes of the galaxy, and tachyon replicas of men and aliens are sent to find out what it is and what it wants. "Tachyon transmission was a marvelous invention. A man could send infinite replicates of himself anywhere in the galaxy - wherever duty called. If one of the copies got killed, so what? The original would still be alive and well back on his home planet, and he could always send replacements!" This novel includes "**Doomship**" (B88) [pages 1-80] and "**The Org's Egg**" (B90) [pages 81-246].

Secondary Sources and Reviews:

1. *Book World*, 5/11/75
2. *Library Journal*, 3/15/75 (R. Ryan)
3. *Locus*, 6/24/75 (Charles N. Brown) "It's hastily written space opera and other world adventure and is below par for both authors."
4. *Publishers Weekly*, 1/13/75 "It all adds up to undemanding space adventure."
5. *Science Fiction Review Monthly*, 3/75 (M. Davis)

A46. *The Early Williamson*. Garden City: Doubleday 0-385-02722-2, hardcover, 1975, xvi & 199 pages, $5.95. Cover art by Gary Friedman. See Currey, page 542. [Collection]

b. as *Lo Mejor de Jack Williamson*. Barcelona: Ediciones Martinez Roca, paperback, 1977, 245 pages. Cover art by Geest Hoverstad. Translated by Amparo Garcia Burgos. (Spanish)

c. London: Sphere (UK) 0-7221-9167-7, paperback, 1978, 268 pages, £.95. Cover art by Peter Elson.

Collection including:
"**Introduction**" by J.W. which includes his early editorial for Amazing Stories Quarterly, "**Scientifiction, Searchlight of Science**" (C1) pages ix-xvi, "**The Metal Man**" (B1) pages 4-14, "**The Girl from Mars**" (A1) pages 16-31, "**The Cosmic Express**" (B3) pages 35-45, "**The Meteor Girl**" (B5) pages 48-67, "**Through the Purple Cloud**" (B7) pages 69-87, "**The Doom from Planet 4**" (B8) pages 89-108, "**Twelve Hours to Live!**" (B9) pages 110-118, "**The Plutonian Terror**" (B21) pages 122-143, "**Salvage in Space**" (B19) pages 145-166, "'**We Ain't Beggars**'" (B20) pages 168-176 and "**Dead Star Station**" (B22) pages 178-197.

This book includes a fascinating narrative, woven between the stories, describing the early years of the "science fiction world," and J.W.'s participation in it. If you've gotten this far herein, and haven't read this collection, you really need to do so.

Secondary Sources and Reviews:

1. *Algol*, Winter, 1976 (R. Lupoff)
2. *Analog*, 4/76 (L. del Rey)
3. *Booklist*, 11/1/75 (D. Miller) "Here Williamson offers candid self-examination and critiques of early SF by an influential author-turned-teacher ... A real joy."
4. *Chicago Daily News*, 8/16/75 (D. Miller)
5. *Delap's F & SF Review*, 9/75 (D. D'Ammassa) "The book's importance is not as a collection of fiction, but as a piece of history."
6. *Kirkus Reviews*, 6/1/75
7. *Locus*, 2/29/76 (C. Brown)
8. *The Magazine of Fantasy & Science Fiction*, 2/76, pages 47-48 (Algis Budrys) "These are generally not stories to be taken quite seriously anymore as things in themselves ... (but) ... taken together with the interpolated essays, form a literary narrative; an adventure of creativity; of a man making himself better able to communicate what is essentially he to what is essentially us."
9. *Publishers' Weekly*, 6/16/75 "By today's standards the stories are rather naive and quaint, but they do demonstrate how the genre has grown up."

10. *Science Fiction & Fantasy Journal*, 9/81 (M. Wooster)
11. *Science Fiction Review Monthly*, 10/75 (N. Conan)
12. *Universe*, 1975 (F. Catalano)

A47. ***The Power of Blackness.*** New York: Berkley/Putnam 0-399-11467-X, hardcover, 1976, 183 pages, $6.95. Uncredited cover art and no record. See Currey, page 544. [Novel]

b. New York: Berkley 0-425-03260-0, paperback, 11/76, 220 pages, $1.50. Uncredited cover art and no record.

c. Ultramarine 0-399-11467-X, hardcover, 1976, $15.00. There is some question as to whether or not this edition was ever published. L.W. Currey reports that he has never seen it, even though he was handling Utramarine books at the time (not seen).

d. as ***Die Macht der Dunkelheit.*** Rastatt/Baden: Erich Pabel Verlag, paperback, 11/77, 161 pages, DM 3,80. Translated by Lore Strassl. (German)

e. as ***La Potènza délle Tènebre.*** Bologna: Libra Editrice, hardcover, 1977, 336 pages L.4500. Cover art by Allison. Translated with an introduction by Ugo Malaguti. (Italian)

f. London: Sphere 0-7221-9177-4, paperback, 4/78, 220 pages, £.95 Uncredited cover art.

g. as ***Le Pouvoir Noir.*** Paris: Albin Michel, paperback, 1978, 249 pages Translated by F. Serph & Georges H. Gallet. (French)

Travel with Blacklantern as he spans the galaxy in the far future, battling against unknown forces and helping backward planets preserve and expand their cultures. This is a combination and expansion of the novelette of the same title (B89) and the novelettes "**Counterkill**" (B92), "**The Eternity Engine**" (B91), "**The Machines that Ate Too Much**" (B95) and "**The Dark Destroyer**" (B93).

Secondary Sources and Reviews:

1. *Algol*, Spring, 1977 (R. Lupoff)
2. *Booklist*, 4/1/76 (D. Miller) "Not one of Williamson's best efforts, but action fans will exult."
3. *Delap's F & SF Review*, 5/76 (M. Weinkauf) "Actually, the book is a good old-fashioned swashbuckler with an earnest and sensitive hero, a competent and liberated heroine, and some distinctly sinister villains."
4. *Kirkus Reviews*, 12/1/75
5. *Library Journal*, 1/15/76
6. *Publishers' Weekly*, 12/15/75 "Blacklantern is not a take-charge guy, and in most of his adventures he is a passive participant."

7. *Science Fiction Review Monthly*, 3/76 (M. Davis)
8. *SF Booklog*, 3&4/76 (K. Justice)

A48. ***The Starchild Trilogy*** (with Frederik Pohl). Garden City: Nelson Doubleday (SFBC) #1310, hardcover, 1977 (code H36 on page 435), 436 pages, $3.98. Cover art by Gary Viskupic. See Currey, page 544. Repeated in 1979 (code I47 on page 435) at $4.50, and in 1989 at $6.50. [Collection]

b. New York: Pocket 0-671-81105-3, paperback, 12/77, 442 pages, $1.95 Uncredited cover art. At least five printings of this edition exist, the fifth being identical to the first in all respects except that its ISBN# is 0-671-82284-5.

c. as ***Le Scoglière déllo Spàzio***. Milano: Editrice Nord, hardcover, 1977, 418 pages, L.4500. Cover art by Paul Lehr. Translated by Beata della Frattina & Roberta Rambelli. (Italian)

d. Hammondsworth: Penguin 005249-6, paperback, 6/80, 508 pages, £1.95. Cover art by Adrian Chesterman. Repeated at £2.25 (not seen).

e. New York: Pocket Timescape 46814, paperback, 2/83, 442 pages, $3.95 (not seen).

f. New York: Pocket 46904, paperback, 1984, 442 pages, $3.95 (not seen).

g. Riverdale, NY: Baen Books 0-671-65558-2, paperback, 3/86, 442 pages, $3.95. Cover art by Alan Gutierrez.

h. Riverdale, NY: Baen Books 0-671-65558-2, paperback, 4/88, 442 pages, $?. Cover art by Alan Gutierrez? (not seen).

i. Riverdale, NY: Baen Books 0-671-65558-2, paperback, 12/91, 442 pages, $4.99. Cover art by Alan Gutierrez.

Collection including *The Reefs of Space* (A31) p1-150, *Starchild* (A32) p151-286 and *Rogue Star* (A37) p287-436. This was the most popular and best selling of J.W.'s collaborations with Pohl. Since Ballantine decided to give up its rights to the series after its 1973 editions of the three books, the trilogy has gone on to sell over 200,000 copies according to J.W.

Secondary Sources and Reviews:

1. *Analog Science Fiction*, 7/78 (L. del Rey)
2. *SF Commentary*, 6/81 (Bruce Gillespie)

A49. ***Jack Williamson's Classic Legion of Space Series***. London: Sphere, paperback, 1977, L2.25. A boxed set. Cover art by Roberts? Including the following books:

The Cometeers (A7) -London: Sphere 0-7221-9173-1, paperback, 5/77, 186 pages, L.65. Cover art by Roberts?

The Legion of Space (A6) -London: Sphere 0-7221-9171-5, paperback, 3/77, 189 pages, L.65. Cover art by Roberts?

One Against the Legion (A12) -London: Sphere 0-7221-9172-3, paperback, 7/77, 220 pages, L.65. Cover art by Roberts?

A50. *The Best of Jack Williamson.* New York: Ballantine (Del Rey) 0-345-27335-4, paperback, 6/78, xiv & 386 pages, $1.95. Cover art by Ralph McQuarrie. [Collection]

b. as *Compratemi Tutta.* Milano: Mondadori Editore, paperback, 1979, 154 pages, L.900. Cover art by Karel Thole. Translated by Riccardo Valla. Includes only "**The Equalizer,**" "**The Peddler's Nose,**" "**The Happiest Creature,**" "**The Cold Green Eye,**" "**Operation Gravity,**" "**Guinevere for Everybody,**" "**Jamboree,**" and "**The Highest Dive.**" (Italian)

b. as *La Stazióne délla Stèlla Morta.* Milano: Mondadori Editore, paperback, 1979, ? pages, L.900. Cover art by Karel Thole. Translated by Riccardo Valla. Includes only Introduction: "**Jack Williamson: The Pathfinder**" by Frederik Pohl, "**The Metal Man,**" "**Dead Star Station,**" "**Nonstop to Mars,**" "**The Crucible of Power,**" "**Breakdown,**" "**With Folded Hands.**" (Italian)

c. as *Die Besten Stories von Jack Williamson.* München: Moewig Verlag 3-8118-6705-9, paperback, 1980, 416 pages, DM 7,80. Cover art by Carl Lundgren. Translated by Eva Malsch (German)

d. New York: Ballantine (Del Rey) 31343, paperback, 1/85, 386 pages, $2.95. Cover art by Ralph McQuarrie.

e. as *La Stazióne délla stèlla morta.* Milano: Mondadori Editore, paperback, 1993, 366 pages, L.6000. Cover art by Gutierrez. Translated by Riccardo Valla. Includes all stories from the U.S. edition, but drops the Pohl introduction and J.W.'s afterword and adds an introduction by Giuseppe Lippi. (Italian)

Collection including:
Introduction: "**Jack Williamson: The Pathfinder**" by Frederik Pohl pages ix-xiv, "**The Metal Man**" (B1) pages 1-13, "**Dead Star Station**" (B22) pages 14-37, "**Nonstop to Mars**" (B43) pages 38-74, "**The Crucible of Power**" (B44) pages 74-113, "**Breakdown**" (B61) pages 113-154, "**With Folded Hands**" (B68) pages 154-206, "**The Equalizer**" (B67) pages 206-273, "**The Peddler's Nose**" (B72) pages 273-289, "**The Happiest Creature**" (B78) pages 290-306, "**The Cold**

Green Eye" (B75) pages 306-316, "**Operation Gravity**" (B77) pages 316-333, "**Guinevere for Everybody**" (B80) pages 333-351, "**Jamboree**" (B87) pages 351-363, "**The Highest Dive**" (B94) pages 363-375, and "**Author's Afterword**" (C143) pages 376-386.

Secondary Sources and Reviews:

1. *Booklist*, 6/1/78 (Dan Miller) "Strong characterization, accurate scientific background, and unabashed escapism characterize the work of this yeoman science fiction author ... ... storytelling skill of the highest caliber."
2. *Kliatt Paperback Book Guide*, Fall, 1978
3. *Science Fiction Review*, 3/79 (M. Mansell)

A51. ***Brother to Demons, Brother to Gods***. Indianapolis: Bobbs-Merrill 0-672-52140-7, hardcover, 1979, 228 pages, $10.00. Cover art by Jack Ribik. [Novel]

b. SFBC (Bobbs-Merrill) #2480, hardcover, 1979 (code J21 on page 185), 186 pages, $1.98. Cover art by Jack Ribik. Later editions at $2.49, $2.98 & $3.50 (not seen).

c. London: Sphere 9179-0, paperback, 1/81, 184 pages, £1.25. Cover art by Burns?

d. New York: Berkley 0-425-04529-3, paperback, 2/81, 193 pages, $2.25. Cover art by Hickman.

e. as ***Frère de Démons, Frère de Dieux***. Paris: Albin Michel, trade paperback, 1981, 246 pages. Cover art by Blair Wilkins. Translated by Georges H. Gallet. (French)

f. New York: Bart Books 1-55785-126-3, paperback, 1989, 208 pages, $3.50. Uncredited cover art and no record. (not seen).

"We can recreate the human race - if we dare. In this exciting age of test-tube babies and reported human clones and the new miracles of recombinant DNA, that's the dazzling and sometimes disturbing promise of the genetic engineers." This story is set in a vast future multiverse where the remen, the trumen, the mumen, the stargods and the Fourth Creation (the ultiman) vie for supremacy. A novel combining the stories "**Brother to Demons**" (B99) pages 141-180, "**Brother to Gods**" (B101) pages 181-228, "**Kinsman to Lizards**" (B98) pages 93-140, "**Slave to Chaos**" (B97) pages 50-92 and "**Stepson to Creation**" (B96) pages 1-49.

Secondary Sources and Reviews:

1. "...focuses ...on humanity's stupendous potential: a meditation on a vast scale of evolutionary possibilities." -Stewart B

2. *Best Sellers*, 6/79 (S. Sandherr)
3. *Booklist*, 4/1/79 (A. Budrys) "Very well done, his story proceeds through many adventures to its bold conclusion."
4. *Kirkus Reviews*, 1/15/79
5. *Kliatt Paperback Book Guide*, Spring, 1981
6. *Publishers' Weekly*, 1/22/79 "His prose is workmanlike rather than dazzling, but he knows his duty to entertain and evoke wonder and he does it ... This breaks no new ground, but it's good escapist fun."

A52. *Seetee*. New York: Jove 0-515-05150-0, paperback, 6/79, 448 pages, $1.95. Cover art by Walter Velez. Reprint of *Seetee Ship/Seetee Shock* (A43). [Collection]

A53. ***Three from the Legion***. Garden City: Nelson Doubleday (SFBC) #3591, hardcover, 12/79 (code J47 on page 535), 536 pages, $4.50. Cover art by Jack Woolhiser. Repeated at $4.98, $5.98 & $8.98 (not seen). [Collection]

b. New York: Pocket 0-671-83372-3, paperback, 5/80, 534 pages, $2.95. Cover art by Rowena Morrill - same cover as *The Legion of Space* (A6) 1983 edition.

c. as *Десятые Звездным Войны*. Эстонияб г. Талинн:Melor 5- 7979-0412-8 & 5-87005-008-1, hardcover with painted boards, 1994, 446 pages, 6000 Rubles. Cover by Rowena for a version of *1001 Arabian Nights*, uncredited color endpaper painting from a Tolkien book, three interior color plates by Frazetta originally done for the SFBC reprints of Burroughs' John Carter on Mars series, and four uncredited black & white interior plates. Translated by A Sayapin. (Russian). SF author and US State Department employee Jim Young sent this book to J.W. along with a translation of the remarkable copyright page including the following:

> The Elite Series, published since 1990.
>
> Notice to Book Publishers! The series "Star Wars" constitutes the intellectual property of a publisher of Estonia and is protected by law. Reprinting of this series is an infringement of copyright and is forbidden. Those who infringe on these rights of law will be prosecuted in court as required by the international agreement between Estonia and Russia as well as other states.

Jack Williamson.

"Ten Star Wars." Translated from English. Under the direction of A Sayapin. Tallinn: Melor Publishers. 1994, 448 pages. Illustrated. "The Library of Detective and adventure novels." Publication 18/.

Copyright 1994 by Melor Publishers.

Needless to say, J.W. has never received one red ruble for this edition.

Collection including *The Legion of Space* (A6) pages 1-179, *The Cometeers* (A7) pages 180-332, *One Against the Legion* (A12) pages 333-460, and "Nowhere Near" (B86) pages 461-536 (shouldn't this have made it "Four from the Legion?").

Secondary Sources and Reviews:

1. *Book World*, 4/27/80

A54. *Teaching Science Fiction: Education for Tomorrow* (J.W. is editor). Philadelphia: Owlswick Press 0-913896-15-2, hardcover, 7/80, vii, 261 pages, $15.00. Issued without dustjacket, interior art by Jack Gaughan. 1500 copies printed - Chalker, page 568 [Nonfiction]

Contents:

Carl Sagan: Preface: "Science Fiction - a Personal View" Jack Williamson: **Introduction: the Infinity Connection** (C157) 1. Ursula K. Le Guin: "On Teaching Science Fiction" 2. Isaac Asimov: "Science Fiction and Society" 3. Leon Stover: "Science Fiction and the Research Revolution" 4. Robin Wilson: "Bridging the Gap Between Science Fiction and the Humanities" 5. Thomas D. Clareson: "Science Fiction, Literary Tradition, and Intellectual History" 6. Alexei and Cory Panshin: "Twentieth-Century Science-Fiction Writers" 7. Susan Wood: "Women and Science Fiction" 8. Barry B. Longyear: "Science Fiction in the Primary School?" 9. Elizabeth Calkins and Barry McGhan: "Science Fiction in the High School" 10. Mark R. Hillegas: "Science Fiction in the English Department" 11. Carolyn Wendell: "Miss Forsyte Is Dead - Long Live the Sci-Fi Lady" 12. Stanley Schmidt: "Science Fiction and the Science Teacher" 13. Patricia S. Warrick: "Science Fiction in a Computers & Society Course" 14. Leon Stover: "Social Science Fiction" 15. Martin H. Greenberg and Joseph D. Olander: "Teaching Political Science Fiction" 16. Robert Plank: "Science Fiction and Psychology" 17. Andrew J. Burgess: "Science Fiction and Religion" 18. Robert E. Myers: "Philosophic In-

sight through Science Fiction: Focusing on Human Problems" 19. Kate Wilhelm: "Something Happens" 20. Vonda M. McIntyre: "Rusty Paperclips and Personalized Rejection Slips: Opportunities for New Writers" 21. Dave Samuelson, Gary Goshgarian, and Dennis Livingston: "Three Syllabi" 22. James Gunn: "The Tinsel Screen: Science Fiction and the Movies" 23. Robert Barthel: "Staging a Minicon" 24. Alexei and Cory Panshin: "A Bibliography of Twentieth-Century Science Fiction" 25. Neil Barron: "Library and Reference Sources," Index.

A collection of some 21 essays by SF writers and others including Ursula K. Le Guin, Isaac Asimov, Thomas D. Clareson, Alexei and Cory Panshin, Stanley Schmidt, Kate Wilhelm, James Gunn and Neil Barron. Preface by Carl Sagan, introduction by J.W. (C157).

Secondary Sources and Reviews:

1. "...a how-to for college and high school teachers; we wish more of them would read it." - Chalker, page 568
2. Barron, 13-11.
3. *Analog Science Fiction*, 2/2/81 (T. Easton) "Altogether, they make SF seem both worth teaching and worth using as a teaching tool."
4. *Choice*, 12/80 "It is difficult ... to see how a serious teacher, or student, of science fiction could afford not to know this admirable anthology ..."
5. *Curriculum Review*, 4/81
6. *Extrapolation*, Winter, 1980
7. *Library Journal*, 7/80 (S. Nickerson)
8. *Science Fiction Studies*, 11/82 (C. Hunter)

A55. ***The Humanoid Touch*** ("Humanoid" series #3). Huntington Woods, MI: Phantasia Press 0-932096-06-9, hardcover, 1980, 211 pages, $30.00. Cover art by Ed Valigursky. 500 signed, numbered & boxed copies - Chalker, page 339. [Novel]

b. New York: Holt Rinehart 0-03-056052-7, hardcover, 10/80, 210 pages, $10.95. Cover art by John Berkey.

c. SFBC (Holt Rinehart) #2654, hardcover, 11/80 (code K43 on page 185), 186 pages, $2.49. Cover art by Berkey. Repeated at $2.98 (not seen).

d. New York: Bantam 0-553-14598-3, paperback, 6/81, 210 pages, $2.25. Cover art by Berkey. Two printings.

e. London: Sphere 9195-2, paperback, 9/82, 210 pages, £1.75 Uncredited cover art.

f. as ***Il Ritórno dégli Umanoidi.*** Milano: Mondadori Editore, paperback, 1982, 210 pages L.1500. Cover art by Karel Thole. Translated by Beata della Frattina. (Italian)

g. as *Das Wing 4 Syndrom*. Rastatt: Moewig Verlag 3-8118- 3617-X, paperback, 1983, 237 pages, DM 6,80. Cover art by Paul R. Alexander. Translated by Heinz Nagel. Afterword by Hans Joachim Alpers (German)

h. New York: Bantam 0-553-24967-3, paperback, 3/85, 210 pages, $2.75. Cover art by Les Edwards.

The robot-race pursues a fugitive remnant of humanity to a far off galactic outpost where one man has come upon the secret force that could be mankind's only hope of defeating the machines. This is an expansion of "**The Humanoid Universe**" (B102). J.W. had retired from teaching in 1977 and wanted to become a full time writer again. He recalls that this was a difficult book to write because he had already established the humanoids as invincible. Sequel to *The Humanoids* (A18).

Secondary Sources and Reviews:

1. Barron, 3-402.
2. *Best Sellers*, 1/81 (P. Granahan)
3. *Booklist*, 9/1/80 (R. Green) "The book is almost tantalizingly short, and some people will find an annoying antitechnological note in it. In all other respects, however, it is a little gem, an example of 'the art which conceals art,' and will appeal to a wide range of sf readers."
4. *Foundation*, 2/81 (D. Samuelson)
5. *Kirkus Reviews*, 9/1/80
6. *Kliatt Paperback Book Guide*, Fall, 1981
7. *Publishers' Weekly*, 9/12/80 " ... some will be disappointed that Williamson is able to offer only a partial answer to the Humanoids challenge - a utopia the hero escapes to ... "
8. *Science Fiction Review*, 8/81 (S. Beckman)
9. *Voice of Youth Advocates*, 4/81 (E. Wood)

A56. *Manseed*. New York: Ballantine (Del Rey) 0-345-30742-9, hardcover, 10/82, 217 pages, $10.95. Cover art by Rick Sternbach. [Novel]

b. SFBC (Ballantine) #5085, hardcover, 5/83, 214 pages, $3.98. Cover art by Sternbach.

c. New York: Ballantine (Del Rey) 30743, paperback, 10/83, 217 pages, $2.75. Cover art by Sternbach.

d. as *La Stirpe déll'Uomo*. Milano: Editrice Nord, paperback, 1984, 234 pages, L.8000. Cover art by Tiziano Cremonini. Translated by Annarita Guarnicri. (Italian)

e. London: Sphere 9115-4, paperback, 4/86, 249 pages, £2.50. Cover art by Jim Burns.

f. as *Manseed.* München: Heyne Verlag 3-453-03124-5, paperback, 1988, 330 pages, DM 9,80. Cover art by Jim Burns. Translated by Andreas Brandhorst (German)

The story of one of the Defenders - half human and half robot - who have been sent into space in tiny "seedships" in an effort to perpetuate the human race by planting and protecting colonies of well-educated humans on new worlds. This is an expansion of the novelette "Seedship" (B104). This is a story that J.W. feels worked out better than he thought it would. His Defender is a combination of machine and the attributes of several people, which allowed the character to come out much more well rounded than J.W. had expected.

Secondary Sources and Reviews:

1. "...investigate(s), with renewed freshness, the imaginative potential of genetic engineering." - Clute, page 1330
2. Barron, 4-609.
3. *Analog*, 3/83 (T. Easton) "The book is a good read, and its point ... is worth making. But ... I find it difficult to swallow whole the proposition that space travel and colonization will necessarily bring out the savage in our descendants."
4. *Booklist*, 1/1/83 (R. Green) "Once again, Williamson proves his mastery of the classic approach to sf - that is, systematic, intelligent extrapolation of a story from a science- or technology-derived premise."
5. *Kirkus Reviews*, 8/15/82
6. *Library Journal*, 10/15/82 (Susan Nickerson) "..another old master performs masterfully in his first novel in some years. ... Williamson conveys the anguishes and conflicts of the Defender eloquently, as his human memories show him what he has lost by becoming a created person. A gripping and suspenseful story."
7. *Locus*, 11/82 (Dan Chow) "Manseed shows he is still among the best at this kind of thing."
8. *Publishers' Weekly*, 8/27/82 "Full of vigor and enriched with human values that prove he continues to grow even after 54 years in the field, this is the best book in some time from one of SF's most durable talents. ... an absorbing technological fable of humanity's destiny ... "
9. *Science Fiction & Fantasy Book Review*, 11/82 (M. Wooster)
10. *Science Fiction Chronicle*, 5/84 (D. D'Ammassa)
11. *Science Fiction Review*, 2/83 (G. DeWeese)

A57. ***Queen of the Legion*** ("Legion of Space" series #5). New York: Pocket Timescape 0-671-82509-7, paperback, 1/83, 260 pages, $2.95. Cover art by Kevin Johnson. [Novel]

b. London: Sphere 9196-0, paperback, 1984, 278 pages, £1.95 Uncredited cover art.

c. as ***Konigin der Legion***. Rastatt: Moewig Verlag, paperback, 1987, 331 pages, DM 12,80. Cover art by Reggiani. Translated by Andreas Brandhorst. (German)

d. as ***La Regina délla Legióne***. Milano: Mondadori Editore 88-04-29741-7, paperback, 1987, 318 pages, Lire 7.000. Cover art by Anna Montecroci. Translated (with an introduction) by Giuseppe Lippi (Italian)

The story of a girl who joins the Legion and discovers that parasitic aliens are taking over human minds. J.W. bought his first computer while writing this novel and learned about word processing by retyping the already manually typed first 100 pages into the computer.

Secondary Sources and Reviews:

1. " ... a frothy conceit lacking in the force of its predecessors." - Wooster, page 800
2. Barron, 2-134.
3. *Analog*, 6/83 (T. Easton) "He needn't have bothered. His effort is trite and superficial. It satisfies no sense of wonder, suspends no disbelief. He has done much better."
4. *Isaac Asimov's Science Fiction Magazine*, 8/83 (B. Searles) "It quite honestly moves me that now, nearly a half-century later in 1983, there is a new Legion of Space story by Williamson, just as rousing, just as readable."
5. *Library Journal*, 1/15/83
6. *Locus*, 1/83 (Dan Chow) " ... it creaks a lot and is ill-suited to contemporary reading."
7. *Publishers' Weekly*, 12/3/82 " ... a novel whose mood and style is of a piece with its predecessors, even given its innovative female protagonist. Pure and simple space opera ... "
8. *Rigel*, Summer, 1983 (D. Notkin)
9. *Science Fiction & Fantasy Book Review*, 4/83 (A. Lewis)

A58. ***Wall Around a Star*** (with Frederik Pohl) ("Cuckoo" series # 2). New York: Ballantine 0-345-28995-1, paperback, 2/83, 275 pages, $2.95. Cover art by David B. Mattingly. [Novel]

b. Included in *The Saga of Cuckoo* (A62), 1984 [pages 201-434].

"Butterflylike aliens had brought Earth into the galactic culture. But she was a poor relation, valued only for the living human bodies she rented out for whatever purposes her nonhuman customers desired. Then Cuckoo was discovered." A human linguist becomes the key to discovering the secret of Cuckoo - the huge, mysterious object from another galaxy that was home to many races, including a species of man. Sequel to *Farthest Star* (A45).

Secondary Sources and Reviews:

1. " ... one of the few novels to use linguistics as the scientific base for its intricate plot." - Wooster, page 800
2. *Amazing*, 7/83 (Rob Coulson)
3. *Analog Science Fiction*, 7/83 (Tom Easton) "The story is active. The characters are monstrously varied... The tale is cosmically portentous. Yet ... it lacks something. Motivation and subtlety are missing."
4. *Booklist*, 4/1/83 (R. Green) "A literate, briskly paced novel, with sound but never overly heavy science and a great deal of warmth and wit ..."
5. *Kliatt Young Adult Paperback Book Guide*, 5/83 (S.S)
6. *Library Journal*, 2/15/83 (S. Nickerson)
7. *Locus* #265, 2/83 (Dan Chow) "The various alien species running around are a marvelously variegated lot, plainly created for the fun of it. *Wall Around a Star* has been written with a certain verve and a desire to have some fun."
8. *Publishers Weekly*, 12/24/82 "Fast-paced and complicated, this novel has a disappointing climactic scene. Yet it is a competent, freshly written adventure ... "
9. *Science Fiction & Fantasy Book Review*, 7&8/83 (M. Wooster)
10. *Science Fiction Review* #48, 8/83 (Gene DeWeese)
11. *Voice of Youth Advocates*, 12/83 (J. McPeak)

A59. ***Sailing South.*** First published in the *Portales News-Tribune* in a series of 25 columes from 2/1/84 through 3/12/84. [Nonfiction]

b. Portales: Self-published, stapled wraps, 1984, 36 pages, consisting of photocopies of the above newspaper columns.

A chronicle of J.W.'s 1/24 - 3/3/84 trip around South America with an excursion to the edge of Antarctica.

A60. ***Wonder's Child: My Life in Science Fiction.*** New York: Bluejay Books 0-312-94454-3, hardcover, 5/84, 276 pages, $15.95. Cover art by Kevin E. Johnson. [Autobiography]

b. New York: Bluejay Books 0-312-94456-X, trade paperback, 9/85, 276 pages, $8.95. Cover art by Kevin E. Johnson.

J.W.'s autobiography, winner of the Hugo Award in 1985. "When Wonder Was" was J.W.'s working title. Jim Frenkel published this despite J.W.'s misgivings about the interest it would generate. It then won a Hugo Award.

Secondary Sources and Reviews:

1. Barron, 10-182
2. *AB Bookmen's Weekly*, 10/28/85
3. *Amazing Stories*, 9/84 (R. Coulson)
4. *Analog Science Fiction*, 10/84 (T. Easton) "Williamson .. is a private person, and he keeps a large part of his privacy even in his autobiography. Yet he reveals enough to make an illuminating story, of interest to readers and writers alike."
5. *Best Sellers*, 7/84 (J. Vinson)
6. *Book Report*, 5/86
7. *Book World*, 9/30/84
8. *Booklist*, 5/15/84 (R. Green) "Williamson's prose is both vivid and spare, and he is sufficiently frank about his own ups and downs and those of others but avoids any tendency toward excessive self-revelation or the settling of old scores."
9. *Choice*, 4/85 (E. Guereschi) "What he reveals in this genial, modest autobiography is the portrait of a writer so caught up in the life of the imagination that the reality of things became too hard to bear. ... a fascinating insight into what it was like working for the early pulps and, by trial and error, gradually discovering the literary standards he wished to develop for himself."
10. *Christian Science Monitor*, 3/13/86
11. *Extrapolation*, Summer, 1984
12. *Fantasy Review*, 8/84 (E. Bleiler) "It is a self-portrait that gives the impression of utter honesty. It is a sad book and a little depressing, but it is a good psychological study and an important historical document."
13. *Foundation*, Winter, 1986 (D. Hassler)
14. *Kirkus Reviews*, 3/15/84
15. *Kliatt Paperback Book Guide*, Spring, 1986
16. *LA Times Book Review*, 1/5/86
17. *Lan's Lantern*, 7/86 (E. Leeper)
18. *Locus*, 5/84 (Dan Chow) *Wonder's Child* seems an entirely appropriate reflection of a gentleman who has blessed the field with some classic stories and with a certain dignified presence."

19. *The Magazine of Fantasy & Science Fiction*, 4/85 (A. Budrys) "He doesn't recount the past, he accounts for it; he utters no opinion that doesn't fit into an encompassing intellectual structure. ... in (this book) Williamson publicly emerges as one of our most considerable theorists."
20. *Modern Fiction Studies*, Summer, 1985
21. *Publishers' Weekly*, 3/23/84 "Although engaging, his autobiography never breathes with the passion of life. But in the end we come away impressed with the man."
22. *Publishers' Weekly*, 8/23/85
23. *School Library Journal*, 5/86
24. *Science Fiction Chronicle*, 5/86 (D. D'Ammassa)
25. *Science Fiction Review*, 8/84 (D. Schweitzer)
26. *Science Fiction Review*, 2/85 (D. Schweitzer)
27. *Science Fiction Review*, 2/86
28. *Thrust*, Summer, 1986 (D. Fratz)
29. *Voice of Youth Advocates*, 10/84 (F. Lerner)
30. *Voice of Youth Advocates*, 8/86

A61. ***Lifeburst*** ("Eldren" series #1). New York: Ballantine (Del Rey) 0-345-31394-1, hardcover, 11/84, 271 pages, $12.95. Cover art by Don Dixon. [Novel]

b. New York: Ballantine (Del Rey) 0-345-32977-5, paperback, 11/85, 286 pages, $2.95. Cover art by Don Dixon.

c. London: Sphere 9117-0, paperback, 3/87, 271 pages, £2.95. Cover art by Jim Burns.

d. New York: Ballantine (Del Rey) 32977, paperback, 10/90, 286 pages, $3.95. Cover art by Don Dixon. (not seen).

e. as ***Missióne Néllo Spàzio***. Milano: Mondadori Editore, trade paperback, 1991, 331 pages, L.25000. Cover art by Cesare Reggiani. Translated by Piero Giorgi. (Italian)

f. as ***Überleben***. München: Heyne Verlag, paperback, 1993, 416 pages, DM 14,90. Cover art by Rottermund? Translated by Jakob Leutner. (German)

"Somewhere, eons past, the Seekers had begun as weapons - cyborg war machines. Nuclear explosions and powerful lasers meant nothing to them, for each was larger than ten normal spacecraft and subsisted on a diet of heavy metals, preferably radioactive. Little was known of the Seekers' creators, for their expansion into space failed. Their cyborgs ate them." The story of a young man with an un-

tested secret weapon that may be able to prevent the Seeker queen from destroying the solar system and Man, set in a politically charged future. This book was written after J.W. started getting invited to the Jet Propulsion Lab to watch the Voyager flybys of the outer planets.

Secondary Sources and Reviews:

1. "...an exorcise in interstellar Realpolitik, grim and engrossing..." - Clute, page 1330
2. " ... a surprisingly dark exploration of galactic power politics, with the power struggles between clans used as a metaphor for sexual and social tension. ... an autumnal masterpiece ..." - Wooster, page 800
3. Barron, 4-608
4. *Amazing Stories*, 5/86 (R. Coulson)
5. *Analog*, 9/85 (T. Easton) "As usual, Williamson handles all the threads of his story like a master. You'll enjoy it."
6. *Booklist*, 12/15/84 (P.L. Robertson) " ... a powerful tale of warfare and its consequences. Jack Williamson has filled his novel with multiple plots and a persuasive coupling of hard science with imaginative storytelling."
7. *Lan's Lantern*, 7/85 (G. Laskowski) "He is not an author who has sat back to rest on his laurels... Instead Jack tries new ideas and extrapolates on the most recent findings in science. Jack may be a dinosaur in the field of Science Fiction, but he is certainly no fossil."
8. *Library Journal*, 12/84 (J. Casada)
9. *Locus*, 12/90
10. *The Magazine of Fantasy & Science Fiction*, 5/85 (A. Budrys) " ... the result is an old-fashioned character in a new-fashioned story; effective enough, satisfactory surely ... "
11. *Publishers' Weekly*, 11/2/84 "Though the plot is familiar, the novel draws considerable strength from its many mirrored, extended, broken and perverse family relationships."
12. *Science Fiction Review*, 2/86 (G. DeWeese)
13. *West Coast Review of Books*, 5/85

A62. *The Saga of Cuckoo* (with Frederik Pohl). Garden City: Nelson Doubleday (SFBC) #6228, hardcover, 1984 (3 copies seen have code N34 on page 433), 434 pages, $5.98. Cover art by Kevin Johnson. [Collection]

b. as *Der Endlose Planet*. Berlin: Bastei-Lubbe, paperback, 1986, 470 pages, DM 9,80. Cover art by Alfred Vejchar. Translated by Thomas Gorden. (German)

Collection including *The Farthest Star* (A45) pages 1-200 & *Wall Around a Star* (A58) pages 201-434.

A63. *Firechild.* New York: Bluejay Books 0-312-94165-X, hardcover, 8/86, 377 pages, $16.95. Cover art by David B. Mattingly. [Novel]

b. SFBC (Bluejay) 10581, hardcover, 2/87 (code R18 on page 281), 281 pages, $7.98. Cover art by Mattingly.

c. New York: Tor 0-812-55800-6, paperback, 8/87, 384 pages, $3.95. Cover art by Mattingly.

d. London: Methuen 16330-X, paperback, 1988, 377 pages, £3.50 Uncredited cover art.

e. as *Aus Feuer Geboren.* Germany: Bastei-Lubbe, paperback, 1988, 395 pages, DM 9,80. Cover art by Michael Whelan. Translated by Marcel Bieger. (German)

f. as *Figlia dél Fuòco.* Milano: Mondadori Editore 88-04- 31360-9, hardcover, 1988, 284 pages, L.20000. Cover art by Oscar Chichoni. Translated by Riccardo Valla. (Italian)

g. as *Figlia dél Fuòco.* Milano: Mondadori Editore, paperback, 1989, 216 pages, L.4000. Cover art by Vincente Segrelles. Translated by Riccardo Valla. (Italian)

"The firechild: born in a fiery conflagration, the product of genetic manipulation by a brilliant bio-scientist, she is a creature unlike any the Earth has ever seen and she will alter forever the lives of all she touches."

She is also the last hope of averting the destruction of all life on Earth. This was the first book J.W. did with Jim Frenkel, of whom he thinks quite highly, as his editor. J.W. was pleased with the way this story turned out.

Secondary Sources and Reviews:

1. Barron, 4-607.
2. *Analog,* 2/87 (T. Easton) "Jack Williamson produces a masterly mix of gobbledygook and science to justify his latest, *Firechild.* The tale is effective and moving, and it may well cop its author another Hugo or Nebula."
3. *Book Report,* 3/87
4. *Book World,* 9/26/86 (D. Pringle)
5. *Booklist,* 9/15/86 (R. Green) "This pulp-era story, related in modern, toned-down prose, will certainly keep most readers turning pages."

6. *Fantasy Review*, 9/86 (A. Lewis) "It is Williamson at his best ... The story is finely paced, and Alphamega and her protectors and enemies keep the reader alert and fascinated till the last page"
7. *Guardian Weekly*, 6/26/88
8. *Isaac Asimov's Science Fiction Magazine*, 2/87 (B. Searles)
9. *Kirkus Reviews*, 8/1/86
10. *Lan's Lantern*, 2/88 (G. Laskowski)
11. *Library Journal*, 9/15/86 (Cassala)
12. *Locus*, 9/86 (D. Chow) "Perhaps it is not fair to ask that *Firechild* read like the latest literary masterpiece, but Williamson's story would be far more compelling if his prose were as rich as his idealism."
13. *Publishers' Weekly*, 7/18/86 "Although the novel tends to stereotypical characters and a Manichean worldview, the lively, leapfrogging progress of its thriller form doesn't preclude a distinctive Williamson concern with ethics and with families."
14. *Publishers' Weekly*, 7/10/87
15. *Rod Sterling's Twilight Zone*, 4/87 (E. Bleiler)
16. *Science Fiction Review*, 11/86 (G. DeWeese)
17. *Tribune Books*, 1/18/87
18. *Voice of Youth Advocates*, 12/86 (T. Pearson)

A64. ***Jack Williamson's China Diary***. First published in a series of columns in the *Portales News-Tribune* from October 13, 1986 to November 6, 1986. [Nonfiction]

b. Portales: Self-published, stapled wraps, 1986, 35 pages.

A chronicle of J.W.'s September 11 to October 3, 1986 trip (his second) to the People's Republic of China.

A65. ***Europa Journal.*** First published in a series of columes in the *Portales News-Tribune* in 1987. [Nonfiction]

b. Portales: Self-published, stapled wraps, 1987, 27 pages.

A chronicle of J.W.'s August 1987 trip to Eastern Europe.

A66. ***Logique et Fantasy.*** France: Academie de l'Espace, pamphlet, 13 pages, June, 1988. Introduction by Francis P. Valery. [Nonfiction]

French translation of J.W.'s essay "**The Logic of Fantasy**" (C18).

A67. *Land's End* (with Frederik Pohl). New York: Tor 0-312- 93071-2, hardcover, August, 1988, 370 pages, $18.95. Cover art by Ron Miller. [Novel]

b. SFBC (Tor) 14329, hardcover, 12/88, 370 pages, $6.50. Cover art by Miller. Repeated in 6/90 at $6.98 (not seen).

c. New York: Tor 0-812-50024-5, paperback, 11/89, 370 pages, $4.95. Cover art by Miller.

d. as *El Final de la Tierra*. Madrid: Icaro/Ciencia Ficcion, paperback, 1990, 397 pages. Translated by Rafael Lassaletta. (Spanish)

e. as *L'estate déll'ozòno*. Milano: Mondadori Editore, paperback (in *Urania* n. 1217), 10/31/93, 264 pages, L.5000. Cover art by Oscar Chichoni. Translated by Antonella Pieretti. (Italian)

f. as *Land's End* in *Unterwegs in die Welt von morgen*. Stuttgart: Verlag Das Beste, hardcover, 1994, pages 9-212. Cover art by Ernst Meckelberg. Translated by Heiko Langhans. Bound with "**Die grüen Inseln**" ("**Shadow of Heaven**") by Bob Shaw. (German)

Large fragments of a comet destroy the ozone layer and all electronic circuits, leaving Earth in a disastrous position as an alien force absorbs the substance of every living thing. There are also large cities under the ocean. A lot (maybe too much) is going on, here. J.W. recalls that this book started with a notion to go back to the old Undersea books (which see), but it soon divurged.

Secondary Sources and Reviews:

1. *Analog*, 2/89 (T. Easton) " ... it's damned hard to swallow. It's a shame. It is. With a little more verisimilitudinous complexity of villainy, it could have been a crackerjack. Who will read this turkey? Even luminaries flicker."
2. *Book Watch*, 10/88
3. *Booklist*, 8/88 (R. Green) " ... on the whole, their finest collaboration. ... a well-told tale ... "
4. *Isaac Asimov's Science Fiction Magazine*, 1/89 (B. Searles)
5. *Kirkus Reviews*, 7/1/88
6. *Kliatt Paperback Book Guide*, 4/90
7. *Lan's Lantern*, 6/89 (G. Laskowski)
8. *Library Journal*, 8/88
9. *Locus* #330, 7/88 (Dan Chow) " ... they consistently produce enjoyable fiction, written with obvious enthusiasm and a certain charm. *Land's End* is no exception. ... the ending is genuinely, unexpectedly riveting. If only they hadn't used the same giant squid from Central Casting ... "

10. *New York Review of Science Fiction*, 1/89 (M. Bartter)
11. *Publishers' Weekly*, 7/8/88 "This is an odd, often dour novel that encompasses but doesn't quite meld its underwater utopia, comically petty tyrants and the doggedly optimistic 'we will prevail' determination of its characters."
12. *Science Fiction Chronicle* #113, 2/89 (Don D'Ammassa)
13. *Tribune Books*, 8/21/88
14. *Voice of Youth Advocates*, 2/89

A68. ***Millions de Soleils***. Paris: Presses Pocket 2-266-02148-6, paperback, 1988, 346 pages. Cover art by J.P Ferté. Translated by Elisabeth Vonarburg. [Collection] (French)

Collection including 9 stories plus a useful bibliography:
"**Préface: Portrait de l'artiste en jeune loup-garou,**" par Patrice Duvic; "**Brillante étoile** (Star Bright)" (B46) pages 27-61; "**L'Épreuve du porvoir** (The Crucible of Power)" (B44) pages 62-108; "**L'Égalisateur** (The Equalizer)" (B67) pages 109-188; "**Les Bras croisés** (With Folded Hands)" (B68) pages 189-242; "**L'Œil vert** (The Cold Green Eye)" (B75) pages 243-256; "**Le Nez du colporteur** (The Peddler's Nose)" (B72) pages 257-276; "**Guinevère pour tous** (Guinevere for Everybody)" (B80) pages 277-300; "**Le Grand plongeon** (The Highest Dive)" (B94) pages 301-317; "**Jamboree** (Jamboree)" (B87) pages 318-333; "**Bibliographie de Jack Williamson,**" pages 335-346.

This is apparently J.W.'s only book to never have appeared in the same form in English.

A69. ***Return to Russia***. First published in the *Portales News-Tribune* in a series of colums from 9/24/89 through 10/3/89. [Nonfiction]
b. Portales: Self-published, stapled wraps, 1989, 14 pages
c. in *Lan's Lantern* No. 35, [pages 22-29]

A chronicle of J.W.'s third trip to Russia in August 1989.

A70. ***Into the Eighth Decade*** (Author's Choice Monthly Issue 5). Eugene, OR: Pulphouse Publishing, February, 1990, 118 pages. Cover is a portrait of J.W. by George Barr. [Collection]
-10 presentation copies, bound in red leather, not for sale, J.W. has one.
-50 copies bound in leather, signed & numbered, $50.00.

-300 copies, cloth in dustjacket, signed & numbered, $25.00.
-trade paper, $5.95.

Collection including:
Introduction by J.W. (C194) pages 1-5, "**With Folded Hands**" (B68) pages 7-69, "**The Happiest Creature**" (B78) pages 71-90, "**Jamboree**" (B87) pages 91-104 and "**The Mental Man**" (B108) pages 105-118.

Secondary Sources and Reviews:

1. "The author had been writing and selling SF consistently for 64 years when this was published, a record unlikely to ever be surpassed unless they invent immortality serums, and maybe not even then." - Chalker, page 362
2. *Science Fiction Chronicle* #129, 6/90 (Don D'Ammassa)

A71. *Mazeway* ("Eldren" series #2). New York: Ballantine (Del Rey) 0-345-34032-9, hardcover, April, 1990, 291 pages, $17.95. Cover art by Don Dixon. [Novel]

b. Norwalk, CT: The Easton Press, hardcover, 6/90, 291 pages, $45.00, Leatherbound, signed, limited edition (number of copies not disclosed but J.W. said, "I signed 2,500 sheets for it."), gilt edged, issued without a dustjacket. Interior art by Don Dixon, as above. Introduction by James Gunn. This book is part of the "Signed First Editions of Science Fiction" series but was actually issued several months after the Ballantine hardcover.

c. London: Mandarin 0481-2 (UK), paperback, 1990, 290 pages, £3.99. Cover art by Ian Thompson.

d. New York: Ballantine Del Rey 0-345-36936-X, paperback, 10/90, 263 pages, $3.95. Cover art by Dixon.

e. as *L'ombra del futuro*. Milano: Mondadori Editore, paperback (in *Urania* n. 1226), 3/6/94, 232 pages, L.5000. Cover art by Oscar Chichoni. Translated by Giuliano Acunzoli. (Italian)

"With the help of aliens who had once been the Seekers' victims, the invader was defeated, but not before Earth was ravaged, its technology destroyed and its inhabitants reduced to barbarism." A young man needs to master the Eldren testing ground if the primitive and savage remnants of mankind are to be allowed to join this conglomeration of alien races. Sequel to *Lifeburst* (A61).

Secondary Sources and Reviews:

1. *Analog*, 2/91 (T. Easton) " ... his current attitudes are more mature, the prose more polished, the story-telling smoother, defter, more assured. Williamson assures us once more that ... we can survive."
2. *Book Watch*, 10/90
3. *Booklist*, 2/15/90
4. *Kirkus Reviews*, 3/1/90
5. *Kliatt Paperback Book Guide*, 1/91
6. *Library Journal*, 3/15/90
7. *Publishers' Weekly*, 2/16/90
8. *Voice of Youth Advocates*, 10/90
9. *Voice of Youth Advocates*, 2/91

A72. ***The Singers of Time*** (with Frederik Pohl). New York: Doubleday 0-385-26507-7, hardcover, February, 1991, 358 pages, $21.95. Cover art by Michael Whelan. [Novel]

b. New York: Doubleday 0-385-41526-5, trade paperback, 2/91, 358 pages, $10.95. Cover art by Michael Whelan.

c. SFBC (Doubleday) 18126, hardcover, 1991, 358 pages, $6.98. Cover art by Michael Whelan.

d. New York: Bantam Spectra 0-553-29432-6, paperback, 10/91, 340 pages, $4.99. Cover art by Michael Whelan.

e. as ***I cantori del tempo***. Milano: Mondadori Editore, paperback (in *Urania* n. 1237), 8/5/94, 264 pages, L.5000. Cover art by Oscar Chichoni. Translated by Antonella Pieretti. (Italian)

The speculations of Stephen Hawking form the basis for a story that involves an Earth which has been peaceably conquered by a race of turtle-like beings, where humans are not allowed to study advanced questions of physics because such studies are an offense to the turtles' religion, where humans eat alien cow-like creatures who develop intelligence if allowed to reach maturity, and where the Turtle Mother disappears in space and time, allowing humans to regain their old technological skills while trying to find her. The title of this book was to have originally been "The Turtles of Time", but this was changed to avoid the appearance of trying to capitalize on the "Teenage Mutant Ninja Turtles" phenomenon of the time. This book was originally J.W.'s idea, but ended up being more of Pohl's work than usual in their collaborations. The original contract on this book was offered solely on the basis of a mention that it was in process in Andy Porter's *SF Chronicle.*

Secondary Sources and Reviews:

1. *Analog*, 8/91 (T. Easton) "Alas, the tale felt like little more than a thin excuse to offer you an admittedly nifty approach to time travel."
2. *Book Watch*, 6/91
3. *Booklist*, 4/15/91
4. *Kirkus Reviews*, 1/1/91
5. *Library Journal*, 2/15/91
6. *Locus*, 2/91 (2 reviews) "What occupies the foreground of the book instead is an unexpected combination of quantum physics, Stapledonian evolutionary vistas, and interpersonal-relationship comedy. The last is perhaps the most charming part of the book."
7. *Locus*, 11/91
8. *The Magazine of Fantasy & Science Fiction*, 6/91 (O.S. Card) " ... this book has a serious case of science worship. But - these flaws are endemic to the sf tradition out of which this book arises. If you like old-time sci-fi ... then this book's for you."
9. *Science Fiction Chronicle*, 3/91 (Don D'Ammassa)
10. *Tribune Books*, 3/31/91
11. *Tribune Books*, 1/19/92
12. *Voice of Youth Advocates*, 4/91
13. *West Coast Review of Books*, 2/91

A73. *China Now*. First published in the *Portales News-Tribune* in a series of daily columes from 6/30/91 through 7/17/91. [Nonfiction]

b. Portales: Self-published, stapled wraps, 1991, 24 pages.

A chronicle of J.W.'s 5/15 to 6/6/91 trip to China (his third) with Fred Pohl, Betty Hull, Charlie Brown & Suzy Charnas to attend the World SF meeting in Chengdu.

A74. *The Undersea Trilogy* (with Frederik Pohl). Riverdale, NY: Baen Books 0-671-72123-2, paperback, June, 1992, 501 pages, $5.99. Cover art by David B. Mattingly. [Collection]

Collection including the novels *Undersea Quest* (A23) [pages 1-160], *Undersea Fleet* (A26) [pages 161-340] and *Undersea City* (A28) [pages 341-501].

A75. *Beachhead*. New York: Tor 0-312-85154-5, hardcover, August, 1992, 377 pages, $21.95. Cover art by Ron Miller. Introduction by Arthur C. Clarke. [Novel]

b. Norwalk, CT: The Easton Press, hardcover, 1993, 368 pages, $45.00 Leatherbound, signed, limited edition (number of copies not disclosed, but J.W. said he signed 2000 sheets), gilt edged. Issued without a dustjacket, color interior plate by David Deitrick. Introduction by Arthur C. Clarke and preface by James Gunn. This book is part of the "Signed First Editions of Science Fiction" series but was actually issued several months after the Tor hardcover.

c. New York: Tor 0-812-51308-8, paperback, 4/93, 368 pages, $ 4.99. Cover art by Ron Miller. Introduction by Arthur C. Clarke.

d. as ***Sabbie Rosse***. Milano: Mondadori Editore, paperback (in *Urania* n. 1246), 12/11/94, 248 pages, L.5000. Cover art by Oscar Chichoni. Translated by Antonella Pieretti. (Italian)

"For millenia mankind has gazed up at the red planet, Mars, and wondered what secrets lay hidden on its distant surface. (This) is the powerful saga of humanity's first attempt to colonize Mars." A story of the first trip to Mars and the establishment of the first human outpost, framed in a background of political, financial and sexual intrigue. The establishment of the Martian colony is based on the Biosphere II experiment in Arizona. J.W. was disappointed by the marketing of this book, starting with the title (which he disliked as being completely nondescriptive) and including a profound distaste for the Tor dustjacket art (which he felt could have been much more detailed in its depiction of Mars).

Secondary Sources and Reviews:

1. *Kirkus Reviews*, 6/15/92
2. *Locus* #378, 7/92 (Dan Chow) "With *Beachhead*, Jack Williamson continues to astonish. This man simply cannot be underestimated or dismissed as a relic of history. Altogether, *Beachhead* shows a freshness and vigor which would be remarkable in a writer generations younger."
3. *The Chicago Sun-Times*, (Roland J. Green)
4. *Tribune Books*, 8/30/92

A76. *Demon Moon*. New York: Tor 0-312-85718-7, hardcover, May, 1994, 349 pages, $22.95. Dustjacket by Darrell K. Sweet, interior maps by Ellisa Mitchell. [Novel]

b. SFBC (Tor) 05182, hardcover, 9/94, 349 pages, $10.98. Cover art by Sweet.

c. New York: Tor 0-812-52226-5, paperback, 4/95, 379 pages $5.99. Cover art by Sweet.

A planet colonized by earth long ago is home to werewolves, wyverns, and intelligent unicorns. On top of everything else, it must suffer through the third invasion of the devils from the blood-red demon moon that returns every thousand years. Two young men and a young woman are the keys to finding the secret of the demon moon, and the terror it brings. An interesting mixture of fantasy and science fiction. J.W. was pleased that Jim Frenkel edited this book for Tor. He was disappointed, however, that Tom Doherty of Tor refused to give The Easton Press the rights for a leatherbound edition. (According to J.W., Doherty finds Easton's "First Edition" claim to be deceptive.) Incidentally, this is J.W.'s fiftieth novel.

Secondary Sources and Reviews:

1. *Locus* #400, 5/94 (Russell Letson) "The game of figuring out the science-fictional roots of the fantasy motifs is played out in a satisfying manner ... I did not, however, stay with this book to the end just to unwind the puzzle, but to live for a while in a world that is at once fantastic and real enough to push back when poked."
2. *Portales News-Tribune*, March 20, 1994 (Richard A. Hauptmann), page 2B. "...we find ourselves being drawn into a story of scientific wonders which are slowly being rediscovered after having been lost for a millennium. It's a story told in a way that only a Grand Master of science fiction could tell it."

A77. *The Black Sun*. New York: Tor 0-312-85937-6, hardcover, March, 1997, 352 pages $23.95. Dustjacket by Ron Miller, interior map by Ellisa H. Mitchell. [Novel]

A star ship in search of a hospitible world to colonize arrives instead at a burned out husk of a sun with one glaciated planet. Landing, the colonists seek to find a way to terraform it, while solving the mysteries concerning the ancient race that formerly inhabited the planet. The novel incorporates the same space flight technique as used in *The Singers of Time* (see A72) and *Demon Moon* (see A76). A draft of the opening chapters was published in the Winter 1994 edition of *Amazing Stories* as the novelette "**The Ice Gods**" (see B112), and a second novelette comprising some later chapters was published in the February 1995 edition of *The Magazine of Fantasy and Science Fiction* as "**Dark Star**" (see B113)

Secondary Sources and Reviews:

1. *Science Fiction Age* 5-3, March 1997 (Paul Di Filippo) pages 12, 14, 16. "...*The Black Sun* seems to alert us by its quintessentially Thirties title that it will be in the mode of those early sense-of-wonder expeditions to a strange otherworld place. But the reader will be misled if he expects some kind of simplistic rehash of the *Skylark* books of E.E. Smith. Williamson is too honorable and deft for that ploy. Instead, he manages to infuse a voyage to the stars with real clautrophobic terror and existential sadness, alleviated at the end only partially. ... Had any writer known for his sardonic pessimism - Michael Moorcock, say - given us this setup, readers would have braced themselves for a descent into entropic despair. But because of Williamson's innate style of hardheaded optimism, what we get instead is a tale of survival at all costs ... Never giving up, constantly questing, refusing to admit obsolescence, seeking to incorporate the new while retaining the best of the past - these phrases describe both Williamson the man and the books he happily offers us."
2. *Kirkus Reviews*, December 15, 1996. "...this is still one of Williamson's all-time best efforts; for splendid characters, fascinating scenario, and sheer 'sense of wonder, it's hard to beat."
3. *Portales News-Tribune*, January 26,1997 (Rick Hauptmann), page B2. "...Williamson does a masterful job of weaving several different plot lines together to forge a satisfying and uplifting conclusion to his exciting tale, while at the same time addressing important issues found in today's society, as well as in the closed society of his novel."
4. *Locus* 38-2, February, 1997 (Gary K. Wolfe), pages 16, 60-61. "What is most appealing about *The Black Sun* is not its newness but its ageless enthusiasm...*The Black Sun* is a dark book both literally and figuratively...but it carries distinct echoes of a young Williamson still enamored of the possibilities of the universe...What this leaves us with is...Kip's pulp idealism and Carlos's dream of freedom - both aspects of the SFnal sense of wonder that has so defined Williamson's career. Even an existential hell, he suggests, can be subsumed by strong enough dreams."
5. *Locus* 38-3, March, 1997 (Russell Letson), page 25. "At the heart of the story is a chilling vision of isolation in space and time, tempered by the wonders and mysteries revealed in the course of the exploration of a frozen, billion-years-dead world circling the burnt-out dwarf star of the title and the gradual discovery of the history of its inhabitants....Under different market conditions...this has the ingredients for a YA novel...This old-fashioned juvenile, however, is

wrapped around the reason for grownups to read the book: a haunting evocation of the abyss of time and space, of being lost in a universe of frigid and uncaring beauty and mystery, of isolation and the presence of death."

6. *Interzone*, April, 1997
7. *Analog Science Fiction Science Fact*, June, 1997
8. *Science Fiction Chronicle*, June, 1997

A78. ***Silicon Dagger*** (in progress). [Novel]

Working title of a new novel concerning a militia group that is able to adapt new technology to physically isolate their city from the rest of the U.S.A. and to hold the federal government at bay. First draft submitted to his publisher in November 1997.

B. His Short Fiction

Note: Stories which were published separately under their own titles in substantially their original form are included in Chapter A, **His Books**.
(ss) Short Story
(nt) Novelette
(na) Novella
(nx) Novel (where "x" equals the number of parts)

B1. "**The Metal Man,**" (ss) in *Amazing Stories* 9, December 1928 [pages 792-797] Cover and interior illustrations by Frank R. Paul.
b. in *Tales of Wonder* (UK), Autumn 1939 [pages 42-?]
c. in *Avon Fantasy Reader* #6, Donald A. Wollheim, editor, New York: Avon Book Co., Summer 1948
d. in *Amazing Stories* 40-2, October 1965 [pages 100-111]
e. in *The Best of Amazing*, Joseph Ross, editor, Garden City: Doubleday, 1967 [pages 126-139] (reprinted: New York: Belmont, 1969 [pages 111-121])
f. in *The Pandora Effect* (A38) (revised version) [pages 33-45]
g. in *A Spectrum of Worlds*, Thomas Clareson, editor, Garden City: Doubleday, 1972 [pages 91-107]
h. in *Androids, Time Machines & Blue Giraffes*, Roger Elwood & Vic Ghidalia, editors, Follett, 1973 [pages 21-35]
i. in *The Early Williamson* (A46), 1975, [pages 4-14]
j. as "**L'Uòmo Di Metallo,**" in *Nova SF*, no. 34, Bologna: Libra Editrice, 1976 (Italian)
k. as "**El hombre metalico,**" in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 23-36] (Spanish)
l. in *The Best of J.W.* (A50), 1978, [pages 1-13]
m. as "**L'Uòmo Metàllico,**" in *La Stazione della Stella Morta* (A50), 1979, (Italian)
n. as "**The Metal Man,**" in *Sirius*, no. 36, Zagrb, 1979 (Serbo-Croatian)
o. as "**Der Metallmann,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 15-29] (German)
p. as "**L'Homme de Metal,**" in *Antares*, v. 5, La Valette: Editions Antares, 1981 (French)
q. as "**Metaruman,**" in *Pandora Kouka* (A38), 1981, (Japanese)
r. in *The Arbor House Treasury of Science Fiction Masterpieces*, Robert Silverberg & Martin H. Greenberg, editors, New York: Arbor House, 1983 [pages 160-168]

s. in *Amazing Science Fiction Anthology: The Wonder Years 1926-1935*, Martin H. Greenberg, editor, Lake Geneva, WI: TSR 0-88038-439-5, 1987 (interior art by Hank Jankus) [pages 10-24]. J.W. also wrote the introduction to this book (C182).

t. in *Great Tales of Science Fiction*, Robert Silverberg & Martin H. Greenberg, editors, New York: A&W/Galahad, 1985 [pages 160-168]

u. as "**The Metal Man**," in *Umyslowiec in Fantastasykya*, April 1967. Kwiecien, 1988 (Russian)

v. in *The Oxford Book of Science Fiction Stories*, Tom Shippey, editor, Oxford: Oxford University Press, 1992 [pages 59-69]

w. as "**L'Uòmo Metàllico**," in *La Stazióne délla stèlla morta* (A50), 1993, (Italian)

x. in *Great Tales of Science Fiction*, Robert Silverberg & Martin H. Greenberg, editors, New York: Galahad Books, 1994 [pages 160-168]

y. in *Decade of Science Fiction*, Applewhite Minyard, Lincolnwood, IL: NTC Publishing Group 0-8442-5994-2, 1997 [pages 78-87]

A man is converted into metal by radioactive emanations from a crystalline intelligence. J.W.'s first published story, and a very early example of the "mutant" in SF. J.W. did not know this story had been sold until he saw the magazine on a newsstand in Canyon, TX (where he was going to college) and recognized his "metal man" on the cover.

Secondary Sources and Reviews:

1. "...like most of his early work (this) conveyed an exhilarating sense of liberation." - Clute, page 1329
2. "...in trying to capture something of Merritt in his writing, J.W. had ... struck the right chord." - Moskowitz, page 87-8
3. " ... it established one of Williamson's leitmotifs: the interface between man and machine ... " - Wooster, page 799

B2. "The Second Shell," (ss) in *Air Wonder Stories* 1-5, November 1929 [pages 442-451 & 461] Interior art by Frank R. Paul.

b. in *The Alien Intelligence* (A2), 1980 [pages 43-53]

A layer of invisible electronic life exists above Earth's atmosphere. J.W.'s title was "Red Wings."

B3. "The Cosmic Express," (ss) in *Amazing Stories* 5-8, November 1930 [pages 752-757] Interior art by Leo Morey.

b. in *Avon Science Fiction Reader # 1*, January 1954

c. in *Amazing Stories* 35-12, December 1961 [pages 117-129]

d. in *Strange Signposts*, Roger Elwood & Sam Moskowitz, editors, New York: Holt, 1966 [pages 291-302]
e. in *Science Fiction Classics Annual*, January 1970
f. in *The Pandora Effect* (A38), 1969 [pages 23-31]
g. as "**Der kosmische Express**," in *Der Pandora Effekt* (A38),1970 (German)
h. in *The Early Williamson* (A46), 1975 [pages 35-45]
i. as "**El Expreso Cosmico**," in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 57-72] (Spanish)
j. in *Science Fiction: The Best of Yesterday*, Arthur Liebman, editor, Rosen Press, 1980 [pages 173-186]
k. as "**Kozumikku Ekusupuresu**," in *Pandora Kouka* (A38), 1981 (Japanese)
l. in *Top Science Fiction*, Josh Pachter, editor, London: Dent, 1984 [pages 302-308]
m. as "**De Ruimte Express**," in *Top SF 2*, Amsterdam: Bruna, 1986 (Dutch)
n. as "**El Expreso Cosmico**," in *La Crema de la Ciencia Ficcion*, Buenos Aires: Emece Editories, 1986 (Spanish)
o. as "**Kosmicky expres**," in *Ikarie*, Praha, October 1992 (Czech)
p. in *Amazing Stories* 68-9, Winter 1994 [pages 29-33] Interior art by Frank Kelly Freas.

A man and his wife are teleported to the jungles of Venus where they learn to appreciate the finer aspects of a boring city life.

Secondary Sources and Reviews:

1 ."...notable for...the brilliant prediction that westerns would dominate television." - Moskowitz [pages 91-92]

B4. "**The Prince of Space**," (nt) in *Amazing Stories* 5-10, January 1931 [pages 870-895] Cover and interior art by Leo Morey.
b. in *The Alien Intelligence* (A2), 1980 [pages 54-79]

The story of a heroic space pirate who invents the ultimate weapon which he uses to dissolve Mars and its inhabitants during a war with Earth.

B5. "**The Meteor Girl**," (ss) in *Astounding Stories* 5-3, March 1931 [pages 404-416] Interior art by Wesso [H.W. Wessolowski].
b. in *The Early Williamson* (A46), 1975 [pages 48-67]
c. as "**La muchacha del meteoro**," in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 73-96] (Spanish)

A relativistic story about a newly fallen meteor that allows a scientist to see into - and eventually travel into - the future, to save his fiance.

B6. "**The Lake of Light,**" (ss) in *Astounding Stories* 6-1, April 1931 [pages 100-117] interior art by Wesso [H.W. Wessolowski].

A girl is permitted to stay alive by a civilized race of Antarctica crustaceans because they like her singing.

B7. "**Through the Purple Cloud,**" (ss) in *Wonder Stories* 2-12, May 1931 [pages 1398-1409 & 1469] Cover by Frank R. Paul.

b. in *Startling Stories* 16-25, November 1947 [pages 68-?]

c. in *From Off This World*, Leo Margulies & Oscar J. Friend. editors, New York: Merlin, 1949 [pages 332-353]

d. in *The Early Williamson* (A46), 1975 [pages 69-87]

e. as "**A través de la nube púrpura,**" in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 97-118] (Spanish)

An airliner en route to San Francisco in 1932 crash lands on a lifeless world in a parallel universe. J.W.'s original title was "Beyond the Purple Disk."

Secondary Sources and Reviews:

1. "...jewels...are the catalyst to the fourth dimension..." - Moskowitz, page 90

B8. "**The Doom from Planet 4,**" (ss) in *Astounding Stories* 7-1, July 1931 [pages 5-19] Cover by Wesso [H.W. Wessolowski].

b. in *The Early Williamson* (A46), 1975 [pages 89-108]

c. as "**Condenación desde el planeta 4,**" in *Lo Mejor de Jack Williamson* (A46), 1977, [pages 119-142] (Spanish)

Signals out of space tell how to build strange machines - which abruptly turn upon their builders. J.W's original title was "The Island of Mars." This is probably J.W.'s first exploration of the possible danger of machine intelligence.

B9. "**Twelve Hours to Live!**" (ss) in *Wonder Stories* 3-3, August 1931 [pages 354-360] Interior art by M. Marchioni.

b. in *Startling Stories* 13-2, March 1946 [pages 84-?]

c. in *The Early Williamson* (A46), 1975 [pages 110-118]

d. as "**Doce horas de vida!**" in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 143-157] (Spanish)

e. as "**U Portrazi Z,**" in *Sirius*, no. 38, Zagrb (Serbo-Croatian)

A man is faced with the choice of killing himself or his wife, depending on which chest he opens on a deserted Venusian island. J.W.'s original

title was "A Choice of Chests." This story was based on Frank R. Stockton's classic story, "The Lady or the Tiger." The editors didn't particularly care for J.W.'s ending (the hero awakens from a dream), so they ran a prize contest to see if the readers could come up with a better one. J.W. doesn't recall that he liked any of the contest endings better than his own.

B10. "The Stone from the Green Star," (n2) in *Amazing Stories*, October, 1931 6-7 [pages 584-613] & November, 1931 6-8 [pages 730-759]. Both covers and both interior art by Leo Morey.

b. PDA Enterprises announced that they were going to publish this story in book form, but it apparently never happened before they went out of business. This company originally planned to publish facsimile editions of all of J.W.'s fiction that has never been reprinted, but was only able to complete two books, *The Alien Intelligence* (A2) and *The Birth of a New Republic* (A4). This is a fine idea that some other enterprising publisher might someday like to consider.

Jewels are the key to eternal life. "If some of Mr Williamson's hypotheses seem to be in direct contradiction to certain accepted theories, we must not forget that eminent scientists are always discovering 'facts' which seem to be in direct contradiction to theories accepted as facts for many years." J.W. doesn't think too much of this story but recalls that there are some fans who thought highly of it (among them Fred Pohl - see his introduction to this book) and would have liked to see it reprinted by somebody. This was J.W.'s first full-length novel.

B11. "Wolves of Darkness," (na) in *Strange Tales of Mystery and Terror* 3, January 1932 [pages 312-360] Cover by Wesso [H.W. Wessolowski].

b. in *Magazine of Horror 18: The Bizarre and the Unusual*, November 1967 [pages 50-?]

c. as **"Wolfe Der Finsternis,"** in *Heyne Taschenbuch*, no. 985, München: Heyne Verlag, 1973 (German)

d. in *Beware More Beasts*, Vic Ghidalia & Roger Elwood, editors, New York: Manor, 1975 [pages 7-96]

e. in *Strange Tales of Mystery and Terror*, William H. Desmond, Diane Howard, John Howard and Robert K. Weiner, editors, Melrose Heights MA: Odyssey Publication # 6, 1976 (facsimile of original publication consisting of material from several original issues) [pages 2-50]

f. as **"Nattens ulver,"** in *Fri oss fra udyrene*, Oslo: Fredhois Forlag, 1976 (Norwegian)

g. as "**Lupi Dalle Tènebre**," in *Neri Araldi délla Nòtte*, Piacenza: Casa Editrice la Tribuna 4/79 (Italian)

h. in *The Mammoth Book of Classic Science Fiction*, Isaac Asimov, Charles G. Waugh & Martin H. Greenberg, editors, Great Britain: Robinson, 1988 [pages 505-572]

i. in *Great Tales of Classic Science Fiction*, Isaac Asimov, Charles G. Waugh & Martin H. Greenberg, editors, New York: Galahad, 1990 [pages 431-498]

j. in *Rivals of Weird Tales*, Stefan R. Dziemianowicz, Robert Weinberg & Martin H. Greenberg, editors, New York: Bonanza Books, 1990 [pages 22-80]

k. in *Echoes of Valor III*, Karl Edward Wagner, editor, New York: Tor, 1991 [pages 164-247]

Creatures of darkness break through from another space to seize and control the bodies of animals and people. J.W. recalls writing this story on the ranch in winter and being inspired by the moonlight shining on the snow. J.W. recalls that Harry Bates, the editor of *Strange Tales*, sent him a check for the story, along with a three word note, "God is love." The movie rights for this story were sold in 1956.

B12. "**The Moon Era**," (na) in *Wonder Stories* 3-9, February 1932 [pages 1016-1035 & 1093] Cover and interior art by Frank R. Paul.

b. in *Tales of Wonder*, Autumn 1941 [pages 7-?]

c. in *Three Stories*, Sam Moskowitz, editor, Garden City: Doubleday 1967 [pages 69-124]

d. in *The Moon Era*, Sam Moskowitz, editor, New York: Curtis 0-123-07014, 1967 [pages 73-130].

e. in *A Sense of Wonder*, Sam Moskowitz, editor, London: Sidgwick & Jackson, 1967

f. as "**L'età Délla Luna**," in *Nova SF*, no. 24, Bologna: Libra Editrice, 1973 (Italian)

g. in *Before the Golden Age*, Isaac Asimov, editor, Garden City: Doubleday, 1974 [pages 286-336]

h. in *Before the Golden Age, Book One*, Isaac Asimov, editor, Greenwich CT: Fawcett Crest, 4/75 [pages 323-378]

i. as "**L'Èra Lunare**," in *Alba dél Domani*, La Fantassciencza Prima Degli Anni D'Oro. Isaac Asimov , editor, Milano: Editrice Nord, 1976 (Italian)

j. as "**La Era de la Luna**," in *La Edad de Oro de la Ciencia Ficcion*, Barcelona: Ediciones Martinez Roca, 1976 (Spanish)

k. as "**The Moon Era**," in *A L'ère de la Lune*, La Valette: Editions Antaries, paperback, 1991, 131 pages. Cover art by Frank R. Paul. Includes "**The Moon Era**" and "**Born of the Sun.**" (French)

A trip to the moon also takes the hero back in time to when the moon was a young, vibrant planet with a nearly extinct race trying to save itself from an evil offshoot of itself. J.W. has always been fond of this story and recalls that the benign alien in it was inspired by a similar creature in a story by Sydney Fowler Wright called "The World Below."

Secondary Sources and Reviews:

1. "...the unfolding of the story achieves a complete suspension of disbelief in the reader, and it builds to a climax of such stirring poignancy that the reading becomes a memorable experience." - Moskowitz, page 91

B13. "**Pygmy Planet,**" (ss) in *Astounding Stories* 9-3, February 1932 [pages 151-167] Cover by H.W. Wesso [H.W. Wessolowski], interior art by Frank R.Paul.

b. in *Famous Science Fiction Tales of Wonder 1*, Winter 1967 [pages 8-?]

The hero makes a flight down through size to visit a tiny artificial world (about the size of a basketball) created in a laboratory.

B14. "**Red Slag of Mars,**" (nt) (with Lawrence Schwartsman), in *Wonder Stories Quarterly* 3-3, Spring 1932 [pages 394-407 & 423] Interior art by Frank R. Paul.

The quarreling peoples of Earth unite themselves to face an invented external menace. J.W. wrote this story based on a plot developed by Schwartsman that came in sixth in a contest. He recalls that his story ultimately had little to do with the submitted plot, and he has never heard of Schwartsman again.

B15. "**The Electron Flame,**" (ss) in *Wonder Stories Quarterly* 4-1, Fall 1932 [pages 84-94] Cover and interior art by Frank R. Paul.

"Slowly his little world was being eaten away ... A horrible death threatened ... the stars look down coldly ... " This was an attempt to parallel Poe's "Purloined Letter."

B16. "**The Lady of Light,**" (nt) in *Amazing Stories* 7-6, September 1932 [pages 486-511] Interior art by Leo Morey.

A beautiful lady is found flying around in space and asks entry into a spaceship.

B17. "**The Wand of Doom,**" (nt) in *Weird Tales* 20-4, October 1932 [pages 468-490] Interior art by Nelson.

b. in *Lost Fantasies #6*, Chicago: Weinberg, 1977, 96 pages, $5.00. Cover art by Marcus Boas. [pages 3-27].

c. in *Weird Tales: 32 Unearthed Terrors*, Stefan R. Dziemianowicz, Robert Weinberg & Martin H. Greenberg, editors, New York: Bonanza Books, 1988 [pages 161-186].

"A weird-scientific tale of synthetic creation, of ghastly monstrosities and spiders as big as horses" The underlying idea of the story is a device that turns dreams into reality. This was J.W.'s first story in *Weird Tales*. It was written after a trip by motorboat down the Mississippi River with Ed Hamilton, during which J.W. got background information on swamps and such, which he used in the story.

B18. "**In the Scarlet Star,**" (ss) in *Amazing Stories* 7-12, March 1933 [pages 1113-1121] Interior art by Leo Morey.

b. in *Every Boy's Book of Science Fiction*, Donald A. Wollheim, editor, New York: Fell, 2/51 [pages 203-231].

"This story ... describes life in the stone age, when man was in the most primitive state of advance. It tells of the discovery of fire and of the combats of the herculean ancestors of our present race." This was to be the first in a series of stories about the foundation of civilization, inspired by an article in The Saturday Evening Post, but the story was slow to sell and the series never developed.

B19. "**Salvage in Space,**" (ss) in *Astounding Stories* 12-1, March 1933 [pages 6-21] Cover by Wesso [H.W. Wessolowski] originally painted for Doc Smith's *Triplanetary*, interior art by M. Marchioni. A paragraph or so was added to J.W.'s story to make the cover fit.

b. in *Eagle* (England), 1950 (based on a note in J.W.'s story record that he received a $60 payment)

c. in *The Early Williamson* (A46), 1975 [pages 145-166]
d. as "**Salvamento en el espacio,**" in *Lo Mejor de Jack Williamson* (A46), 1977 [page.183-208] (Spanish)

Meteor miners use a pulsed uranium fission rocket to retrieve a wrecked space ship from the asteroid belt. "To Thad Allen, meteor miner, comes the dangerous bonanza of a derelict rocket-flier manned by death invisible."

B20. "**We Ain't Beggars,**" (ss) in *New Mexico Quarterly # 3*, Autumn 1933 [pages 162-172] No art.
b. in *The Early Williamson* (A46), 1975 [pages 168-176]
c. as "**No somos mendigos,**" in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 209-220] (Spanish)

Non SF. A boy and his dog refuse to take charity while riding the rails during the depression in search of his uncle. This was written while a student at The University of New Mexico. The summer before it was written, J.W. had ridden freight trains to Denver and back and was familiar with unemployed kids on the road. The editor was reluctant to print the phrase "son of a bitch" at first, but finally went ahead with it.

B21. "**The Plutonian Terror,**" (ss) in *Weird Tales* 22-4, October 1933 [pages 481-496] interior art by Wilcox.
b. in *The Early Williamson* (A46), 1975 [pages 122-143]
c. as "**El terror de Pluton**" in *Lo Mejor de Jack Williamson*, (A46), 1977 [pages 157-182] (Spanish)
d. as "**Il Terróre Plutóniano**" in *Storie délla Spàzio Intèrno*, Milano: Editrice Nord, 1981 (Italian)

"The story of a gruesome horror on the Planet Pluto, and a dread power that swept our Earth clean of human beings - a tale of interplanetary adventures and horrible death." The main character in this story is a woman who successfully disguises herself as a man. J.W. recalls that Robert A. Heinlein felt this story was particularly unconvincing because such a masquerade could not be successful under any circumstances. Heinlein, according to J.W., had an interest in sex that bordered on obsession, and felt his expertise extended to all things feminine.

B22. "**Dead Star Station,**" (ss) in *Astounding Stories* 12-3, November 1933 [pages 54-69] Uncredited interior art.
b. in *The Early Williamson* (A46), 1975 [pages 178-197]
c. as "**La estación de la Estrella Muerta,**" in *Lo Mejor de Jack Williamson* (A46), 1977 [pages 221-246] (Spanish)
d. in *The Best of J.W.* (A50), 6/78 [pages 14-37]
e. as "**La Stazióne Délla Stélla Mòrta,**" in *La Stazióne délla Stélla Mòrta* (A50), 1979 (Italian)
f. as "**Die Station des töten Sterns,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 31-56] (German)
g. as "**La Stazióne Délla Stélla Mòrta,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

A man spends fifty years to perfect an antigravity screen. J.W. has always liked this story and his characterization of the pathetic little man who was his protagonist.

Secondary Sources and Reviews:

1. "...a touching character study..." - Moskowitz, page 94

B23. "**The Terror Out of Time,**" (ss) in *Astounding Stories* 12-4, December 1933 [pages 116-130] Uncredited interior art.
b. in *The Time Curve*, Sam Moskowitz & Roger Elwood, editors, New York: Tower, 1968 [pages 70-93].

"Minds Are Traded, Bodies Stolen, in the Thunder of Vast Machinery"

B24. "**The Flame from Mars,**" (ss) in *Astounding Stories* 12-5, January 1934 [pages 88-101] Interior art by M. Marchioni.

The hero saves a girl from radioactive emanations buried deep underground. The locale of this story is based on Meteor Crater near Winslow, AZ, which J.W. and his brother Jim visited on a trip they took in their Model T.

B25. "**Invaders of the Ice World,**" (ss) in *Weird Tales* 23-1, January 1934 [pages 43-58] Interior art by Wilcox.
b. in *Diversifier # 22*, September 1977.

"A weird-scientific tale of the far-distant future, when the sun dims, and creatures spawned by the frost make war upon the survivors of the human race."

B26. "**Born of the Sun,**" (nt) in *Astounding Stories* 13-1, March 1934 [pages 10-38] Interior art by Howard V. Brown.

b. in *Before the Golden Age*, Isaac Asimov, editor, Garden City: Doubleday, 1974 [pages 499-535]

c. in *Before the Golden Age*, Book 2, Isaac Asimov, editor, Greenwich CT: Fawcett Crest, 449-2452-150, June 1975 [pages 187-226]

d. in *Starstream #3*, Roger Elwood, editor, Western Pub., 1976 [pages 2-19]. Adapted herein as a graphic story, art by Don Heck, story adaptation by Ed Summer.

e. as "**Nati Dal Sóle,**" in *Alba dél Domani. La Fantacièn̈za Prima dégli Anni d'Òro*, Milano: Editrice Nord, 1976 (Italian)

f. as "**Nacido del Sol,**" in *La Edad de Oro de la Ciencia Fiction*, Barcelona: Ediciones Martinez Roca, 1976. (Spanish)

g. in *Gosh!Wow! (Sense of Wonder) SF*, Forrest J Ackerman, editor, New York: Bantam, 1982 [pages 26-64]

h. as "**Deti Slunce,**" in *Ikairie*, Praha, October 1991 Cover art uncredited. (Czech)

i. as "**Born of the Sun,**" in *A L'ere de la Lune La Valette* Editions Antaries, 1991 (French)

Sun-consuming life forms hatch out of the planets. This story was written while spending a winter with Ed Hamilton in Key West. Hamilton "sneered" at the idea according to J.W., but since Isaac Asimov reprinted it, J.W. has been receiving royalties on it for years.

B27. "**Xandalu,**" (n3) in *Wonder Stories*, March, 1934 5-8 [pages 806-821], April, 1934 5-9 [pages 1026-1042] & May, 1934 5-10 [pages 1154-1171]. All interior art by Frank R. Paul.

"Herein we meet inexplicable forces of an alien intelligence incomparably ahead of ours. We are taken to a strange part of the world where ancient creatures plan terrible things with powerful sciences."

B28. "**Wizard's Isle,**" (nt) in *Weird Tales* 23-6, June 1934 [pages 658-684] Cover by Margaret Brundage.

b. in *Lady in Danger* (A15), 1945

c. in *Incredible Adventures #1*, Marshall & Waedt, editors, Chicago: Weinberg, 1977.

"A swift-moving, vivid tale of a dreadful menace to the world - a weird-scientific story about an uncanny Oriental genius who sought to chain the world to his power"

B29. "The Galactic Circle," (nt) in *Astounding Stories* 15-6, August 1935 [pages 6-40] Cover by Howard V. Brown, interior art by Elliott Dold.

b. as "Le Cercle Galactique," in *Les Meilluers Recits D'Astounding Stories*, Paris: Editions J'AiLu, 1974. (French)

"A gripping novel which carries a masterful thought-variant conception of size and its relation to the warp of time." J.W. recalls that the young fan Isaac Asimov once wrote him a letter evaluating 18 of his stories. In it, he ranked J.W. next to John Campbell and Doc Smith for a number of his stories, but called this story "rotten." Isaac Asimov was never known for being reticent, or deferential toward his elders.

B30. "Islands of the Sun," (n2) in *Astounding Stories*, September, 1935 16-1 [pages 6-29] & October, 1935 16-2 [pages 33-50]. Interior art by Dold.

"A thought-variant conception of the gaseous origins of the earth. You will find it provoking your thoughts into speculation."

B31. "Grey Arms of Death," (nt) in *Thrilling Mystery* 1-2, December 1935 [pages 101-115 & 118] Interior art by JTB?

"A Giant from the Depths - Half Man, Half Octopus - Vents its Sadistic Fury in this Complete Novelette of Sea Mystery!"

J.W. liked this market because they made fast decisions and paid quickly. The editors had, however, a very cramping, specific formula for their stories, so they weren't much fun to write for.

B32. "The Ruler of Fate," (n3) in *Weird Tales*, April, 1936 27-4 [pages 386-403], May, 1936 27-5 [pages 548-564] & June, 1936 27-6 [pages 728-740]. Cover by Margaret Brundage, all interior art by Hugh Rankin.

"A romantic novel about a weird being that rules Earth from a cavern of horror on the Moon." J.W. liked the idea underlying this story better than the story itself.

B33. "Death's Cold Daughter," (nt) in *Thrilling Mystery* 4-2, September 1936 [pages 30-48] Uncredited interior art.

"Terrifying Annihilation Threatens Denny Trevor - from an Eerie World of Frozen Doom! A Spine-Chilling Novelette."

B34. "**The Blue Spot,**" (n2) in *Astounding Stories*, January, 1937 18-5 [pages 48-67] & February, 1937 18-6 [pages 116-137]. All interior art by Wesso [H.W. Wessolowski].

A story about the transformation of matter to energy. J.W.'s original title was "Men Without Flesh."

B35. "**The Ice Entity,**" (nt) in *Thrilling Wonder Stories* 9-1, February 1937 [pages 86-102] Interior art by H.H.?

"Deep in the Frozen Arctic Wastes, One Man and a Girl Strive to Solve the Secret of a Strange Sentient Life That Would Blot Out the Sun!"

B36. "**Spider Island,**" (nt) in *Thrilling Mystery* 6-3, April 1937 [pages 66-83] Cover and interior art by A.

"Unearthly Shrieks Shatter the Clammy Silence of an Island Hell as a Monster Gorges Itself on the Flesh of Abandoned Souls!"

B37. "**The Mark of the Monster,**" (nt) in *Weird Tales* 29-5, May 1937 [pages 554-573] Cover by Margaret Brundage, interior art by H.S. Dejay?

"What strange evil enmeshed the beautiful Valyne Kirk? A novelette of brooding horror." J.W. recalls that this story was not well received by the magazine's readers, and wishes that it had been rejected.

B38. "**The Devil in Steel,**" (ss) in *Thrilling Mystery* 8-1, July 1937 [pages 33-43] Uncredited interior art.

"A Robot Leaves a Trail of Gruesome Corpses Beneath its Electric Sway! A Story of a New Frankenstein - Mightier than Man."

B39. "**Released Entropy,**" (n2) in *Astounding Stories*, August, 1937 19-6 [pages 8-30] & September, 1937 20-1 [pages 132-154]. Interior art by Wesso [H.W. Wessolowski].

"...power - the victory of mankind - then retreat—" J.W. originally called this story "Reversed Entropy," a title that he liked much better than the editor's published title, which he didn't think made any sense in the context of the story.

B40. "**The Infinite Enemy,**" (nt) in *Thrilling Wonder Stories* 11-2, April 1938 [pages 38-54] Uncredited interior art.

b. as "**Le Mineur de l'Infini,**" in *Anticipation n.7-9*, Bruxelles: Editions de la Lucarne, 1945. (French)

"The World's Fate Hangs in the Balance When Scientific Genius Unlocks the Gateway to a Lost Universe and a Fantastic Giant of Cubes!"

B41. "**The Chivaree,**" (ss) in *The Portales Daily News*, September 13, 1938 [pages 4 & 6]. No art.

Non SF. A jilted lover leads a group of his friends to pull a dirty trick on his ex-girl and her new husband. Chivarees were a social custom in those days. J.W. wrote this while he was employed for a week by the local newspaper to travel through the county interviewing people.

B42. "**The Dead Spot,**" (na) in *Marvel Science Stories* 1-2, November 1938 [pages 41-52] Interior art by Wesso [H.W. Wessolowski].

b. in *The History of the Science Fiction Magazine: Part 2 (1936-45)*, Michael Ashley, editor, London: NEL, 1975 [pages 138-157] Preceeded by an introduction by Ashley on pages 137-138.

c. as "**Le Terre Mòrte,**" in *Robot Speciale*, Milano: Armenia, December 1976 (Italian)

d. as "**Il Punto Mòrto,**" in *Porte sul Futuro*, Rome: Fanucci Editore, 1978 (Italian)

e. as "**Mrtva zona,**" in *Sirius*, no. 42, Zagrb, 12/79. (Serbo-Croatian)

"With his sigma-field that speeded evolution to the limit imposed by actual destruction of germ cells, plus his technique of building synthetic life, Dr. Clyburn Hope set out to create a new race - and return America's golden harvest land into a grey cancer of leprous doom!" This may have been J.W.'s first genetic engineering story.

B43. "**Nonstop to Mars,**" (nt) in *Argosy* 288-4, February 25, 1939 [pages 74-92] Uncredited interior art.

b. in *Strange Tales # 1* (UK), Utopian, 1946

c. in *Fantastic Science Fiction Stories*, April 1962 [pages 94-?]

d. in *Great Science Fiction Stories About Mars*, Ted Dikty, editor, New York: Merlin Press, 1954

e. in *Great Science Fiction Stories About Mars*, Ted Dikty, editor, New York: Frederick Fell, 1966 [pages 39-72]

f. in *People Machines* (A40), 1971 [pages 37-66]
g. as "**Kasei NonStop**," in *SF Magazine*, no. 178, Tokyo, October 1973 Art by Kazuaki Saito. Translated by June Kazami (Japanese)
h. as "**L'Esploratóre Di Marte**," in *Nova SF*, no. 32, Bologna: Libra Editrice, 1975 (Italian)
i. in *The Best of J.W.* (A50), 6/78 [pages 38-73]
j. as "**Sènza Scalo**," in *La Stazióne délla Stélla Mòrta* (A50), 1979 (Italian)
k. as "**Sènza Scalo**," *Robot*, Milano: Armenia, 1979 (Italian)
l. as "**Nonstop zum Mars**," in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 57-94] (German)
m. as "**Sènza Scalo**," in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

"Is even Lucky Leigh lucky enough to jump his has-been crate to the planet where destruction waits to claw the world?" A space pilot goes to Mars to destroy aliens who are sucking away Earth's atmosphere. J.W. recalls that this story was based on exotic airplane flights that were being made around that time.

Secondary Sources and Reviews:

1. "Carter Leigh .... like most Williamson heroes, ... is often confused, helpless, bounced around, and humiliated ... " - Stewart

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B44. "**The Crucible of Power**," (nt) in *Astounding Science Fiction* 22-6, February 1939 [pages 9-32] Cover by Hubert Rogers.
b. in *Five Science Fiction Novels*, Martin Greenberg, editor, New York: Gnome, 1952 [pages 349-382]
c. in *The Crucible of Power: Three Science Fiction Novels*, Martin Greenberg, editor, London: The Bodley Head, 1953 [pages 7-45]. This is an abbreviation of the immediately preceeding book.
d. in *The Best of J.W.* (A50), 6/78 [pages 74-112]
e. as "**La Pattùglia Solare**," in *La Stazióne délla Stélla Mòrta* (A50), 1979 (Italian)
f. as "**Die Feuerprobe der Macht**," in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 95-136] (German)
g. as "**L'Épreuve du pouvoir**," in *Millions de Soleils* (A68), 1988 [pages 62-108] (French)
h. as "**La Pattùglia Solare**," in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

The man who made the first trip to Mars builds a power station near the sun for his personal gain. J.W. feels that this was one of his more successful early efforts to get character into a story.

Secondary Sources and Reviews:

1. "There had never been anything as blunt as this in science fiction before." - Moskowitz, page 95-6

B45. "**The Fortress of Utopia,**" (n) in *Startling Stories* 2-3, November 1939 [pages 14-88] Uncredited interior art.

"On a Lifeless Mystery Satellite, Five Lone Mortals Summon Secret Forces of the Citadel of Science to Free the Earth from the Doom of the Dark Nebula!"

B46. "**Star Bright,**" (nt) in *Argosy* 295-1, November 25, 1939 [pages 55-70] Uncredited interior art.

b. in *Strange Love Stories*, Anonymous editor, Utopian (UK), 1946

c. in *My Best Science Fiction Story*, Leo Margulies & Oscar J. Friend, editors, New York: Merlin, 1949 [pages 525-556]. Includes an introduction to the story by J.W. (C17) on pages 523-524. J.W. recalls feeling that this was not really his best story, but rather his best story that was the length the editors were looking for to fit their anthology.

d. in *My Best Science Fiction Story*, Leo Margulies & Oscar J. Friend, editors, New York: Pocket Books, July, 1954 [pages 234-263]. Includes an introduction to the story by J.W. (C17) on pages 232-233.

e. as "**Negaiboshi Kanaiboshi,**" in *SF Magazine*, no. 120, Tokyo, March, 1969. Art by Keizou Iwabuchi. Translated Kouzaburou Yano. (Japanese)

f. as "**Negaiboshi Kanaiboshi,**" in *Mai Besuto SF* (*My Best SF*), Tokyo: Tokyo Sougen Sha #806, 9/69. Translated by Yoshizou Nakamura (Japanese)

g. in *People Machines* (A40), 1971 [pages 8-33]

h. as "**Stélla Lucènte,**" in *Nova SF*, no. 26, Bologna: Libra Editrice, 1974 (Italian)

i. in *The Great Science Fiction Stories #1 (1939)*, Isaac Asimov & Martin H. Greenberg, editors, New York: DAW, 1979 [pages 385-411]

j. as "**Stélla Ché Brilli Lassù,**" in *Isaac Asimov: Le Grandi Stòrie délla Fantasciènza 1 (1939)*, Isaac Asimov & Martin H. Greenberg, editors, Milano: SIAD Edizioni, 1980 (Italian)

k. in *The Golden Years of Science Fiction*, Isaac Asimov & Martin H. Greenberg, editors, New York: Bonanza, 1982 (*Great SF Stories 1 & 2*) [pages 385-411]

l. as "**Die Sternschnuppe,**" in *Playboy SF*, n. 6727, Munchen: Moewig Verlag, 1982 (German)

m. as "**Brillante étoile,**" in *Millions de Soleils* (A68), 1988 [pages 27-61] (French)

A rather wimpy man is struck by a meteorite which gives him the power to absolutely control everything and everybody - and makes him miserable in the bargain.

Secondary Sources and Reviews:

1. "Williamson's 'pessimism' is double-edged: his hero is not destructive, nor is he totally 'saved'. He is (just) better off..." - Stewart

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B47. "The Angel from Hell," (ss) (as Nils O. Sonderlund), in *Marvel Tales* 1-6, December 1939 [pages 10-58] Uncredited cover - Earle K. Bergey?

b. in *Sensuous Science Fiction*, Sheldon Jaffrey, editor, Bowling Green, Ohio: Bowling Green State University Press, 1985.

A golden bird-girl attempts to dispel the shadow of tragedy from an earth man. J.W. recalls that the editors of *Marvel Tales* (this title was used for only two issues - December 39 & May 40 - otherwise it was *Marvel Science Stories*) were looking for "sexy" stories. While he wasn't able to comply completely with what they wanted, he was able to write two stories that were acceptable to them. In order to avoid the disapproval of the typical science fiction readers who were his fans, J.W. chose to use a pseudonym for these stories. Beneath the author's name in this issue of the magazine is the statement, "Author of 'Satan's Legion of the Damned,' etc." J.W. denies the existence of such a story written by him.

B48. "As in the Beginning," (ss) in *Future Fiction* 1-2, March 1940 [pages 85-87] No art.

b. as "**Comme Au Début,**" in *Satellite*, no. 34, Paris: Editions Satellite, 1961 (French)

"Man has done his best to destroy all life, but the world was not quite dead."

B49. "Hindsight," (nt) in *Astounding Science Fiction* 25-3, May 1940 [pages 98-111] Interior art by Charles Schneeman.

b. in *The Astounding Science Fiction Anthology*, John Campbell, editor, New York: Simon & Schuster, 1952 [pages 43-59]

c. in *The First Astounding Science Fiction Anthology*, John Campbell, editor, Great Britain: Four-Square, 1964

d. as "**Le Renégat,**" in *Fiction Special 8*, Paris: Editions Opta, 1965 (French)

e. in *Astounding Tales of Space and Time*, John Campbell, editor, New York: Berkley, 1969 [pages 40-57]
f. as "**Hindsight**," in *Hayakawa's Mystery Magazine*, no. 156, April 1969. (Japanese)
g. in *The People Machines* (A40), 1971 [pages 105-122]
h. as "**Regard en Arrière**," in *Histoires de Voyages dans le Temps*, Paris: Librairie Generale Francaise, 1975 (French)
i. in *The Great Science Fiction Stories: Vol 2 (1940)*, Isaac Asimov, editor, New York: DAW, 1979
j. as "**Späte Einsicht**," in *Playboy SF* n. 6711, Munchen: Moewig Verlag, 1980 (German)
k. as "**Costante Temporale**," "**Il Sénno in Pòi**," in *Asimov: Le Grandi Stòrie délla Fantasciènza 2 (1940)*, Milano: SIAD Edizioni, 1980 (Italian)
l. in *The Golden Years of Science Fiction*, Isaac Asimov & Martin H. Greenberg, editors, New York: Bonanza, 1983

A renegade earthman repents in time to save the Earth from destruction by an autocratic dictator.

B50. "**Mistress of Machine-Made Madness**," (n) (as by Nils O. Sonderlund) in *Marvel Tales* 2-1, May 1940 [pages 8-40] Uncredited interior art.

"The ghastly flare of the Subterrane's disruptor disk thrust Weston Craig back four years to rendezvous with Ann Tancred's stark loveliness, and neither the brain-spanning scope of the mad scientist's metal mole nor the lusting devices of the fiend, could now salvage the world's greatest new industry and crown Ann queen of Satan's underground empire!"

J.W. doesn't remember anything about this story, but he guesses that this blurb was "far better." J.W. used this pseudonym because this story was more sexually oriented than he thought his fans would care for him to write. See "The Angel from Hell" (B47) for further comments.

B51. "**The Sun Maker**," (na) in *Thrilling Wonder Stories* 16-3, June 1940 [pages 95-118] Interior art by C.A. Murphy?
b. in *The Giant Anthology of Science Fiction*, Leo Margulies & Oscar J. Friend, editors, New York: Merlin, 1954 [pages 523-580]
c. in *Race to the Stars*, Leo Margulies & Oscar J. Friend, editors, New York: Fawcett, 1958 [pages 173-224]
d. as "**Als Die Sonne Erlösch**," in Rastatt: Pabel-Haus Verlag, 1961 (German)

e. "**Creatóri di Stélle,**" in *Nova SF*, n. 27, Bologna: Libra Editrice, 1974. (Italian)

"Earth's solar orb suddenly vanishes and man attempts the impossible - to build a brand-new, science-made sun, challenging the void!"

B52. "**The Crystal of Death,**" (ss) in *Stardust #1*, August 1940 [pages 12-14 & 22] Interior art by H.M. Jenkinson, Jr. J.W. recalls that this fanzine was published by a fellow named Hemling who later got to be famous as a pornographer, then spent a couple of years in prison for illegally reprinting some sort of confidential government report.

"Do the rays of the moon actually produce madness? Is there some strange force emanating from the lunar surface which causes men to go mad?"

B53. "**The Girl in the Bottle,**" (nt) in *Super Science Stories* 4, September 1940 [pages 36-56] Interior art by Eron.

"The allies of the Nazi dictator were not of Earth"

B54. "**Racketeers in the Sky,**" (nt) in *Argosy* 302-5, October 12, 1940 [pages 6-25] Uncredited interior art.

b. in *A. Merritt Fantasy* # 2-1, October 1950 [pages 100-120,130] Interior art by Paul Callé.

"Presenting Dr. Bull: greatest quack, greatest actor, and most superb scrapper in the universe - fighting a battle for the planets"

B55. "**Ashes of Iron,**" (ss) in *Stardust* 2-2 (fanzine), November 1940.

B56. "**Darker Than You Think,**" in *Unknown* 4-4, December 1940 [pages 9-91] Interior art by Edd Cartier, and *Unknown* (UK) December 1940.

Later expanded into the novel of the same title (A16).

B57. "**The Star of Dreams,**" (nt) in *Comet Stories* 1-3, March 1941 [pages 18-39] Interior art by Glantz.

"The hellstones had a devilish fascination - as if they lived! - and men scoured the system without success seeking them— "

B58. "**The Iron God,**" (nt) in *Marvel Science Stories* 2-3, April 1941 [pages 70-95] Cover art by Scott, uncredited interior art.

"A dive-bomber weighing sixty tons, ten of them the highest explosives known, hurtling four hundred miles an hour at the giant's head! ... Lundoon knew that if this attack did not stop the 2000-foot tall colossus, nothing ever would!"

B59. "**Gateway to Paradise,**" (n) in *Startling Stories* 6-1, July 1941 [pages 14-83] Cover by Rudolph Belarski, uncredited interior art.

b. in *Wonder Stories Annual #2*, 1953

c. as "**Porten Till Paradiset,**" in *Jules Verne Magasinet*, no. 43, February 1944 & October 1973 (Swedish)

"America Becomes the Last Oasis in a Desert World that Rivals the Planet Mars When a Fiery Robber Star from Outer Space Pirates Away All the Seas of Earth!" Later revised and published as *Dome Around America* (A24).

B60. "**Backlash,**" (ss) in *Astounding Science Fiction* 27-6, August 1941 [pages 148-162] Interior art by M. Isip.

"Sometimes it isn't the best possible idea to go back in time and have your enemy killed. That can make things even worse— "

B61. "**Breakdown,**" (nt) in *Astounding Science Fiction* 28-5, January 1942 [pages 9-26] Cover by Hubert Rogers, interior art by Kramer.

b. in *Journey to Infinity*, Martin Greenberg, editor, New York: Gnome, 1951 [pages 110-144]

c. as "**Zusammenbruch,**" in *Heyne Anthologie no. 8*, München: Heyne Verlag, 1964 (German)

d. in *People Machines* (A40), 1971 [pages 154-187]

e. as "**Civiltà Ché Cròlla,**" in *Nova SF no. 20*, Bologna: Libre Editrice, 1972 (Italian)

f. in *The Best of J.W.* (A50), 6/78 [pages 113-153]

g. as "**Il Boss E Il Predicatóre,**" in *La Stazióne délla Stélla Mòrta* (A50), 1979 (Italian)

h. as "**Breakdown,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 137-182] (German)

i. as "**Chute d'un Empire,**" in *Antares*, v. 10, La Valette: Editions Antares, 1983 (French)

j. as "**Il Boss E Il Predicatóre**," in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

The head of the largest labor union in the year 2145 effectively rules the solar system and mankind - but even he can't prevent life from moving on. J.W. was interested in Toynbee's theory of civilization and created a universe in this story which was later used in the novel *Star Bridge* (A25), though there is no story overlap. Some people, including Cleve Cartmill's wife, were upset that J.W. had portrayed a labor union as becoming the oppressive ruler of the future. J.W. says that he had no particular antipathy towards labor unions, but was trying to show that any organization can deviate from its original purpose.

B62. "Collision Orbit," (nt) (as by Will Stewart) in *Astounding Science Fiction* 29-5, July 1942 [pages 80-102 & 104-106] Interior art by Paul Orban.

b. part of *Seetee Ship* (A19), 1951

"...the danger and the possibilities in 'seetee' drift matter made up the inverse of terra's stuff - contraterrene hell in chunks!" This was written before J.W. went into the service, but published later.

B63. "Minus Sign," (na) (as by Will Stewart) in *Astounding Science Fiction* 30-3, November 1942 [pages 43-79] Interior art by Kolliker.

b. part of *Seetee Ship* (A19), 1951

A time travel story that features a battle between two spaceships which behave irrationally towards each other. This was written before J.W. went into the service, but published later.

Secondary Sources and Reviews:

1. "...expressing the prime emotion of science fiction: the sense of wonder." - Bainbridge, page 156

B64. "Opposites - React!," (n2) (as by Will Stewart) in *Astounding Science Fiction*, January, 1943 30-5 [pages 9-33] & February, 1943 30-6 [pages 95-116 & 118-129]. January cover by William Timmons, all interior art by Kolliker.

b. part of *Seetee Ship* (A19), 1951

"Whether human or atomic, opposites react. And when the Powers of High space sought the secret of handling and controlling the mighty reaction of seetee and terrene matter - there was bound to be plenty of both reactions!" This was written before J.W. went into the service, but published later.

B65. "**Conscience, Ltd.,**" (ss) in *Unknown Worlds* 7-2, August 1943 [pages 70-84] Uncredited interior art.

b. in *Unknown* (UK), January 1944

c. in *Unknown Worlds: Tales from Beyond*, Stanley Schmidt & Martin H. Greenberg, editors, New York: Davis Publications, 1988 [pages 385-401]

d. in *Unknown Worlds: Tales from Beyond*, Stanley Schmidt & Martin H. Greenberg, editors, New York: Bristol Park Books, 1993 [pages 385-401]

"The way of the transgressor is known to be hard - but should the way of one who drove the transgressor to his acts be easy?"

B66. "**Cold Front Coming,**" (ss) in *Blue Book* 81-2, June 1945 [pages 38-44] Interior art by Grattan Condon.

Non SF. A meteorologist's decision means life or death to the men caught high up between storms. This was the only fiction J.W. wrote and published while in the service during World War II.

B67. "**The Equalizer,**" (na) in *Astounding Science Fiction* 39-1, March 1947 [pages 6-55] Cover by Hubert Rogers, interior art by Pat Davis.

b. in *Astounding Science Fiction* (UK), August 1947

c. as "**Utjamnaren,**" in *Häpna!*, no. 11. Jonkoping: Grafiska Forlaget, November 1955. (Swedish)

d. in *The Pandora Effect* (A38),1969 [pages 127-187]

e. as "**Der Equalisator,**" in *Der Pandora-Effekt* (A38), 1970 (German)

f. as "**Alla Fine délla Nòtte,**" in *Nova SF*, no. 13, Bologna: Libra Editrice, 1971 (Italian)

g. as "**Der Equalizer,**" in *Die besten Stories von Jack Williamson* (A50), 1980, pages 237-304 (German)

h. in *The Best of J.W.* (A50), 6/78 [pages 206-272]

i. as "**L'ugualizzatore,**" in *Compratemi Tutta* (A50), 1979 (Italian)

j. as "**Ikoraizaa,**" in *Pandora Kouka* (A38), 1981 (Japanese)

k. as "**L'Égaliisateur,**" in *Millions de Soleils* (A68), 1988 [pages 109-188] (French)

l. in *Astounding Stories: The 60th Anniversary Collection*, Anonymous editor, Norwalk, CT: The Easton Press, 1990 [pages 299-353] Interior art by Hubert Rogers, reprint of the original cover.

m. as "**L'ugualizzatore,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

An expedition to a far star returns to earth to find that a new invention has caused the destruction of the despotic government that ruled when they left. A utopian story written as a companion piece, an antidote of sorts, to "**With Folded Hands**"(B68), which story depressed J.W. even as he wrote it.

Secondary Sources and Reviews:

1. "...a strikingly modern and effective presentation of the technical factors that might eliminate cities..." - Moskowitz [page 98-99]
2. "...a thoughtful attempt to analyze the social consequences of free power for all..." - Brian Stableford in Clute [page 954]

B68. "**With Folded Hands...**," (nt) ("Humanoid" series #1) in *Astounding Science Fiction* 39-5, July 1947 [pages 6-45] Cover and interior art by William Timmons.

b. in *Astounding Science Fiction* (UK), February 1948

c. in *A Treasury of Science Fiction*, Groff Conklin, editor, New York: Crown, 1948 [pages 129-164]

d. in *Modern Masterpieces of Science Fiction*, Sam Moskowitz, editor, Cleveland: World, 1965 [pages 111-164]

e. in *Invasion of the Robots*, Roger Elwood, editor, New York: Paperback Library, 1965 [pages 46-84]

f. in *Doorway into Time and Other Stories*, Sam Moskowitz, editor, New York: Macfadden-Bartell, 1966 [pages 59-102]

g. as "**Les Bras Croisés**," in *Fiction Spécial*, no. 11, Paris: Editions Opta, 1967 (French)

h. in *Men and Machines: Ten Stories of Science Fiction*, Robert Silverberg, editor, New York: Meredith Press, 1968 [pages 184-240]

i. in *The Pandora Effect* (A38), 1969 [pages 77-125]

j. as "**Die Perfekten Automaten**," in *Terra Taschenbuch*, no. 181, München; Moewig Verlag, 1970 (German)

k. as "**Die Hande im Schoß**," in *Der Pandora Effekt* (A38), 1970 (German)

l. as "**Per Protèggere L'Uòmo Dal Male**," in *Nova SF*, no. 11, Bologna: Libra Editrice, 1970. Translated by Ugo Malaguti (Italian)

m. in *The Science Fiction Hall of Fame: Vol 2A*, Ben Bova, editor, Garden City: Doubleday, 1973 [pages 487-529]

n. in *The Science Fiction Hall of Fame: Volume Two*, Ben Bova, editor, London: Gollancz, 1973 [pages 383-422]

o. as "**Les Bras Croisés**," in *Des Hommes et des Machines*, Marabout, 1973 (French)

p. in *The Science Fiction Hall of Fame: The Novellas: Book 2*, Ben Bova, editor, London: Sphere, 1975

q. as "**La Mani Incrociate,**" in *I Figli délla Spàzio*, Ben Bova, editor, Milano: Editrice Nord, 1977 (Italian)

r. as "**Con Los Brazos Cruzadus,**" in *Obras Maestras de la CF*, Buenos Aires: Editor Dronte, 1977. (Spanish)

s. in *The Best of J.W.* (A50), 6/78 [pages 154-205]

t. as "**Met de Handen Over Elkarr,**" in *De Beste Science-Fictionverhalen*, Ben Bova (editor), Amsterdam:Elsevier, 1978 (Dutch)

u. in *The Road to Science Fiction Vol 2*, James Gunn, editor, New York: Mentor, 1979

v. as "**Die Humanoiden,**" in *Heyne SF*, no. 3669, Munchen: Heyne Verlag, 1979 (German)

w. as "**Cón le Mani in Mano,**" in *La Stazióne délla Stélla Mòrta* (A50), 1979 (Italian)

x. in *The Humanoids*, New York: Avon 49627, paperback, 4/80

y. as "**Die Hande im Schoß,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 183-236] (German)

z. in *The Humanoids*, Garden City, NY: Nelson Doubleday (SFBC) #5748, hardcover, 3/81 [pages 1-47]

a′. as "**Kumiawasareta Te,**" in *Pandora Kouka* (A38), 1981 (Japanese)

b′. in *The Great Science Fiction Stories #9 (1947)*, Isaac Asimov & Martin H. Greenberg, editors, New York: DAW, 1983 [pages 227-271]

c′. in *Analog: Writer's Choice (Anthology # 5)*, Stanley Schmidt, editor, New York: Davis Publications, 1983 [pages 9-43]

d′. as "**A Mani Incrociate,**" in *Asimov: La Grandi Storie deela Fantasciènza 9 (1947)*,Milano: SIAD Edizioni, 1984 (Italian)

e′. *Isaac Asimov Presents the Golden Years of Science Fiction: Fifth Series*, Isaac Asimov & Martin H. Greenberg, editors, New York: Bonanza Books, 1985 [pages 226-271]

f′. as "**Les Bras Croisés,**" *Millions de Soleils* (A68), 1988 [pages 189-242] (French)

g′. in *Grand Masters Choice*, Andre Norton, editor, Cambridge: NESFA Press, 1989 [pages 21-58]

h′. in *The Mammoth Book of Golden Age Science Fiction Short Novels of the 1940s*, Isaac Asimov, Charles G. Waugh & Martin H. Greenberg, editors, New York: Carroll & Graf, 1989 [pages 462-504]

i′. in *Los Humanoides*. Barcelona: Ultramar, paperback, 1990 (Spanish)

j′. in *Great Tales of the Golden Age of Science Fiction*, Isaac Asimov, Charles G. Waugh & Martin H. Greenberg, editors, New York: Galahad Books, 1991

k′. in *Grand Masters Choice*, Andre Norton, editor, New York: Tor, 1991 [pages 31-94]

l'. in *Into the Eighth Decade* (A70), 2/90 [pages 7-69]
m'. as "**Cón le Mani in Mano,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

A man invents robots whose purpose is "To Serve and Obey, And Guard Men from Harm," but they do their job far too well, leading to the loss of all human freedom and incentive. Compare this premise to Asimov's three laws of robotics. Probably J.W.'s most famous and most anthologized story. "**With Folded Hands...**" is not, however, a part of the novel *The Humanoids* (A18), which was an expansion of the sequel to this story, "**...And Searching Mind**" (B69). Note that the ellipsis was dropped in printings subsequent to the first.

Secondary Sources and Reviews:

1. "...one of the grimmest horror stories as well as one of the landmarks in modern science fiction" - Moskowitz [pages 98-99]
2. "...the dangers of purely mechanistic problem-solving in an apocalyptic work..." - Wolfe, page 165
3. "A Cosmic science, based upon an inaccurate view of human life, can make a man a total prisoner of his own limited concepts." - Stewart
4. Magill, V.2, pages 981-5

B69. "**...And Searching Mind,**" (n3) in *Astounding Science Fiction*, March 41-1 [pages 7-61], April 41-2 [pages 111-162] & May 41-3 [pages 97-147] 1948. March cover & all interior art by Hubert Rogers.
a. expanded into *The Humanoids* (A18), 1949

The humanoids arrive at a far distant planet in the future and a scientist must try to defeat them using psychic powers as his primary weapon. The sequel to "**With Folded Hands...**" (B68).

B70. "**The Moon and Mr. Wick,**" (ss) in *Fantastic Stories Quarterly* 1-2, Summer 1950 [pages 149-156] Uncredited interior art.
b. as "**Il Signór Wick E La Luna,**" in *Pianeta*, no. 30, Torino: Compagnia Editoiale, 1969 (Italian)

"A man may be barred from his purpose by the stupidity of his superiors, but if he should be clever enough— "

B71. "**The Man from Outside,**" (ss) in *Astounding Science Fiction* 47-1, March 1951 [pages 129-143] Interior art by Paul Orban.
b. in *Beachheads in Space*, August Derleth, editor, New York: Pelegrini & Cudahy, 1952 [pages 25-40]

c. in *Looking Forward*, Milton Lesser, editor, New York: Beechurst, 1953 [pages 19-35]
d. in *From Other Worlds*, August Derleth, editor, London: Four-Square, 1964 [pages 5-23]
e. in *The People Machines* (A40), 1971 [pages 88-103]
f. as "**L'Uómo Venuto Da Fuòri**," in *Millemondinverno 1987*, Milano: Mondadori Editore, 1987 (Italian)

Extraterrestrial observers on the moon watch as humans begin to develop atomic weapons - and debate over whether or not to intervene. Set in the same milieu as *The Trial of Terra* (A29), but not included therein.

B72. "**The Peddler's Nose**," (ss) in *Astounding Science Fiction* 47- 2, April 1951 [pages 35-47] Interior art by Edd Cartier.
b. in *Astounding Science Fiction* (UK), October 1951
c. in *Assignment in Tomorrow*, Frederik Pohl, editor, New York: Hanover House, 1954 [pages 147-162]
d. in *The Stars Around Us*, Robert Hoskins, editor, New York: Signet, 1970 [pages 11-25]
e. in *People Machines* (A40), 1971 [pages 136-150]
f. as "**L'Ària délla Tèrra**," in *Nova SF*, no. 15, Bologna: Libra Editrice, 1971 (Italian)
g. in *The Best of J.W.* (A50), 6/78 [pages 273-289]
h. as "**Il Venditóre Ambulante**," in *Compratemi Tutta* (A50), 1979 (Italian)
i. as "**Torbarev Nos**," in *Sirius*, no. 36, Zagrb, 1979 (Serbo-Croatian)
j. as "**Die Nase des Hausierers**," in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 305-320] (German)
k. as "**Le Nez du colporteur**," in *Millions de Soleils* (A68), 1988 [pages 257-276] (French)
l. as "**Il Venditóre Ambulante**," in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

An itinerant toy salesman arrives at the quarantined earth looking for a drink, but finds something much more serious. Set in the same milieu as *The Trial of Terra* (A29), but not included therein.

B73. "**The Greatest Invention**," (nt) in *Astounding Science Fiction* 47-5, July 1951 [pages 56-97] Interior art by Edd Cartier.
b. in *Strange Tomorrows*, Robert Hoskins, editor, New York: Lancer, 1972
c. part of *The Trial of Terra* (A29), 1962

"The Greatest Invention wasn't made of wood or stone or metal and electrons. It made a Universe what it was - or wasn't, where it failed. And it was great because it denied greatness!"

B74. "**Man Down,**" (nt) in *Astounding Science Fiction* 49-1, March 1952 [pages 106-143] Interior art by Collins.
b. in *Astounding Science Fiction* (UK), August 1952
c. part of *The Trial of Terra* (A29), 1962

"The world is not what it is one-half so much as what a man sees it to be. And we see through eyes colored by our own past. Given a very different past, on a very different planet, and a very different set of beliefs— "

B75. "**The Cold Green Eye,**" (ss) in *Fantastic* 2-2, March/April 1953 [pages 56-65] Interior art by Ernie Barth.
b. in *Science Fiction Showcase*, Mary Kornbluth, editor, Garden City: Doubleday, 1959 [pages 140-152]
c. in *Fantastic* 16-5, May 1967 [pages 107-115] Interior art by Ernie Barth.
d. in *Amazing Stories* 27-11, March 1981
e. in *The Pandora Effect* (A38),1969 [pages 47-57]
f. as "**Das kalte grune Auge,**" in *Der Pandora Effekt* (A38), 1970 (German)
g. as "**Il Fréddo Òcchio Vérde,**" in *Nova SF* no. 18, Bologna: Libre Editrice, 1972 (Italian)
h. in *The Best of J.W.* (A50), 6/78 [pages 306-315]
i. as "**Il Fréddo Òcchio Vérde,**" in *Compratemi Tutta* (A50), 1979 (Italian)
j. as "**Das kalte grune Auge,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 339-350] (German)
k. as "**Tsumetai Midoriero No Me,**" in *Pandora Kouka* (A38), 1981 (Japanese)
l. as "**L'Œil vert,**" in *Millions de Soleils* (A68), 1988 [pages 243-256] (French)
m. as "**Il Fréddo Òcchio Vérde,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

When his wealthy father dies, a boy is forced to return to his aunt in Kansas from the idyllic life he had led in a tiny village in the Himalayas. J.W. passed the time in 1944 in the Philippines while waiting to be mustered out of the army by writing a short story a day. This one was originally entitled "The Fly Killer," and was the only such story that survived to be revised and eventually published.

Secondary Sources and Reviews:
1. Bleiler, 970c

B76. "**Hocus-Pocus Universe,**" (na) in *Science Stories # 1*, October 1953 [pages 6-40] Cover and interior art by Hannes Bok. In an interesting twist, J.W. wrote this story around the cover painting by Bok, at the request of the magazine's editor. J.W. was not very happy with the way this story turned out, however.

"Into the world of facts and figures, scientists and soldiers, came Eon Hunter. Eon the misfit, with his stubborn refusal to accept the world as it was, Eon the enigmatic, who always returned to involve himself in Guilborn's life."

B77. "**Operation Gravity,**" (ss) in *Science Fiction Plus* 1-6, October 1953 [pages 22-28] Interior art by Charles Hornstein.

b. in *People Machines* (A40),1971 [pages 68-81]

c. as "**Operazióne Gravità,**" in *Nova SF*, n. 21, Bologna: Libra Editrice, 1973 (Italian)

d. in *The Best of J.W.* (A50), 6/78 [pages 316-332]

e. as "**Operazióne Gravità,**" in *Compratemi Tutta* (A50), 1979 (Italian)

f. as"**Operation Schwerkraft,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 351-368] (German)

g. as "**Operazióne Gravità,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

A stripped-down spaceship with just barely enough fuel to get home visits a collapsed star and runs into trouble. This story was written based on a suggestion to J.W. by Sam Moskowitz.

Secondary Sources and Reviews:

1. "A story such as this challenges the reader with scientific interests..." - Bainbridge, page 201

B78. "**The Happiest Creature,**" (ss) in *Star Science Fiction Stories No. 2*, Frederik Pohl, editor, New York: Ballantine, 1953 [pages 154-169] No art.

b. in *Star of Stars*, Frederik Pohl, editor, Garden City: Doubleday, 1960 [pages 202-218]

c. as "**La Plus Heureause Créature,**" in *Satellite*, no. 26, Paris: Editions Satellite, 1960 (French)

d. as "**Factice,**" in *Fiction Special*, no. 3, Paris: Editions Opta, 1961 (French)

e. part of *The Trial of Terra* (A29), 1962

f. as "**Il Più Felice Dégli Uòmini,**" in *Dodici Mondi*, Milano: Edizioni déllo Scorpione, 1966 (Italian)

g. in *The Pandora Effect* (A38), 1969 [pages 7-22]

h. as "**Chikyu Ichi No Shiawasemono,**" in *SF: Magazine of Science Fiction and Fact*, no. 134, Tokyo, June 1970. Illustrated by Keizou Iwabuchi. Translated by Noriyshi Saito. (Japanese)

i. as "**Das Glücklichste Geschöpf,**" in *Heyne Taschenbuch*, no. 3487, München: Heyne Verlag, 1976 (German)

j. in *Alpha 8*, Robert Silverberg, editor, New York: Berkley, 1977

k. in *The Best of J.W.* (A50), 6/78 [pages 290-305]

l. as "**La Creatura Più Felice,**" in *Nova SF*, no. 38, Bologna: Libra Editrice, 1978 (Italian)

m. as "**La Più Felice Délle Creature,**" in *Compratemi Tutta* (A50), 1979 (Italian)

n. as "**Das glücklichste Wesen,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 321-338] (German)

o. as "**Ichiban No Shiawasemono,**" in *Pandora Kouka* (*The Pandora Effect*) (A38), 1981 (Japanese)

p. in *New Mexico English Journal*, August 1987

q. in *Into the Eighth Decade* (A70), 2/90 [pages 71-90]

r. as "**La Più Felice Délle Creature,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

A man couldn't be happier as he finds everything finally going his way on the earth of his dreams. J.W. was happy with the way this story turned out.

B79. "**The Hitch-Hiker's Package,**" (ss) in *Fantastic Universe* 1-6, May 1954 [pages 62-67] No art.

b. in *The New York Post*, August. 5, 1956.

"Both were on there way home. And Jason Garvie was sorry for the thin little man with the package of paper under his arm."

B80. "**Guinevere for Everybody,**" (ss) in *Star Science Fiction Stories No. 3*, Frederik Pohl, editor, New York: Ballantine, 1955 [pages 169-189] No art.

b. in *Science Fantasy* (UK), #18 May, 1956 [pages 67-?]

c. in *The Pandora Effect* (A38), 1969 [pages 59-76]

d. as "**Guinevere fur jedermann,**" in *Der Pandora Effekt* (A38), 1970 (German)

e. as "**Les Simulacres,**" in *Fiction, no. 211*, Paris: Editions Opta, 1971 (French)

f. as "**Ginevra Per Tutti,**" in *Nova SF*, no. 14, Bologna: Libra Editrice, 1971 (Italian)

g. as "**Konsumartikel,**" in *Heyne Taschenbuch*, no. 3507, München: Heyne Verlag, 1976 (German)
h. as "**Ginevra Per Tutti**", in *Raccónti di Fantascièza*, Roma: Editore Savelli, 1977 (Italian)
i. in *The Best of J.W.* (A50), 6/78 [pages 333-350]
j. as "**Dag der Androiden,**" in *Orbit SF Magazine*, 1978 (Steve Dillon & Helmut Pesch) (Dutch)
k. as "**Compratemi Tutta,**" in *Compratemi Tutta* (A50), 1979 (Italian)
l. as "**Guinevere fur jedermann,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 369-388] (German)
m. as "**Ginevra Per Tutti,**" in *Robotica*, Milano: Nord Editrice, 1980 (Italian)
n. as "**Banjin No Tameno Guinevia,**" in *Pandora Kouka* (A38), 1981 (Japanese)
o. in *Yesterday's Tomorrows*, Frederik Pohl, editor, New York: Berkley, 1982 [pages 194-207]
p. as "**Guinevère pour tous,**" in *Millions de Soleils* (A68), 1988 [pages 277-300] (French)
q. as "**Compratemi Tutta,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

A computer creates clones of the most beautiful woman in the world and sells them from vending machines. J.W. was proud of this story which he thought put a nicely sardonic edge on the concept of genetic engineering.

Secondary Sources and Reviews:

1. " ... the story links the themes of the uncertain value of technology and the effect of human engineering on the human psyche." - Myers, page 228

B81. "**You Can't Beat a Marine,**" (ss) in *El Portal* (Literary Annual of Eastern New Mexico University), May 1956 [pages 52-54] No art.

Non SF. A young, newly discharged soldier meets a beautiful girl on the train home, but it takes a marine to get the two of them together.

B82. "**Beans,**" (ss) in *The Magazine of Fantasy & Science Fiction* 15-5, November 1958 [page 88] No art.

J.W.'s first appearance in *F & SF* is a one page story about the danger of garbled communications. He was inspired by an English professor who was a strong proponent of clear enunciation.

B83. "**Second Man to the Moon,**" (nt) in *Fantastic Science Fiction* 8-4, April 1959 [pages 24-44] Interior art by Summers.
b. in *Most Thrilling Science Fiction Ever Told*, December 1972.

"It takes team work to get to the moon and back again. Doesn't matter at all if you hate the other guy on your team."

B84. "**A Planet for Plundering,**" (na) in *Galaxy* 20-4, April 1962 [pages 8-50] interior art by Virgil Finlay.
b. part of *The Trial of Terra* (A29), 1962
c. as "**Une Planète à Piller,**" in *Galaxie*, no. 16, Paris: Editions Opta, 1965 (French)
d. as "**Richtspruch über Terra,**" in *Heyne Anthologie*, n. 14, München: Heyne Verlag, 1965 (German)

"It seemed that half the Galaxy was interested in Earth. The criminals sought to loot it; the better class merely wanted it destroyed by fire!" J.W.'s original title was "Contact Crisis." This story was written specifically to pull *The Trial of Terra* (A29) stories together for the book.

B85. "**The Masked World,**" (ss) in *Worlds of Tomorrow* 1-4, October 1963 [pages 160-162] No art.
b. in *The Best Science Fiction from Worlds of Tomorrow*, Frederik Pohl, editor, New York: Galaxy, 1964 [pages 94-97]
c. in *The People Machines* (A40), 1971 [pages 83-86]
d. as "**La Planete Masquee,**" in *Galaxie*, no. 32, Paris: Editions Opta, 1966 (French)
e. as "**Il Planéta Màscherato,**" in *Nova SF*, no. 21, Bologna: Libra Editrice, 1973 (Italian)

The secret to six lost missions to a strange new planet is hidden in a bewildering DNA chain. J.W. recalls that he originally wrote this story for a contest in *Scientific American.*

B86. "**Nowhere Near,**" (na) ("Legion of Space" series #4) in *One Against the Legion* (A12) 7/67, [pages 141-220] No art.
b. as "**L'incògnita Di Spàzio - No,**" in *Nova SF 8*, Bologna: Libra Editrice, 1969. Translated by Ugo Malaguti. (Italian)
c. as "**Loin de Nulle Part,**" in *Nova SF*, n. 8, Paris: Albin Michel, 1974 (French)

d. in *Three from the Legion* (A53), 12/79 [pages 461-536]
e. as "**L'incògnita Di Spàzio - No**," in *I Classici délla Fantasciénza*, n. 13, Bologna: Libra Editrice, 1979 (Italian)
f. as "**Nirgendsnane**," in *Moewig SF*, n. 3645, München: Moewig Verlag, 1984 (German)
g. as "**Vicino a Niènte**," in *Oscar Fantasciénza*, n. 55, Milano: Mondadori Editore, 1986 (Italian)
h. as "Четвертая Война Жиля Хабибула" (Fourth account of Giles Habibula) in *Десятые Звездным Войны*, 1994: see *Three from the Legion* (A53). (Russian)

A crew of the Legion were stuck in a lousy job: warning passing spacecraft away from an anomaly in space. But then an invasion force from another galaxy arrived, and they wanted in! This story was written to fill out the book, *One Against the Legion* (A12).

B87. "**Jamboree**," (ss) in *Galaxy* 29-4, December 1969 [pages 4-15] Uncredited interior art.
b. as "**Vista Alla Mamma**," in *Urania*, no. 555, Milano: Mondadori Editore, 1970 (Italian)
c. in *The People Machines* (A40), 1971 [pages 125-134]
d. in *Young Demons*, Roger Elwood & Vic Ghidalia, editors, New York: Avon, 1972 [pages 149-160]
e. in *Those Who Can: A Science Fiction Reader*, Robin Scott Wilson, editor, New York: Signet, 1973 [pages 3-12]. Includes "**Plotting 'Jamboree'**" by J.W (C53) [pages 12-18].
f. in *Science Fiction Monthly* (UK) 1-12, January 1974
g. in *The Best of J.W.* (A50), 6/78 [pages 351-362]
h. as "**Vista Alla Mamma**," in *Compratemi Tutta* (A50), 1979 (Italian)
i. as "**Das Pfadfindertreffen**," in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 389-402] (German)
j. in *A Very Large Array*, Melinda M. Snodgrass, editor, Albuquerque: University of New Mexico Press, 1987 [pages 40-49]. Includes an introduction by J.W. [pages 39-40].
k. as "**Jamboree**," in *Millions de Soleils* (A68), 1988 [pages 318-333] (French)
l. in *Into the Eighth Decade* (A70), 2/90 [pages 91-104]
m. in *The Complete Masters of Darkness*, Dennis Etchison, editor, Navato, CA: Underwood-Miller, 1990 [pages 671-680]. Includes a new afterword on page 681.
n. in *Masters of Darkness III*, Dennis Etchison, editor, New York: Tor Books, 1991 [pages 234-245] (afterword on pages 246-247)

o. as "Vista Alla Mamma," in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

p. in *Visions of Wonder*, David G. Hartwell and Milton T. Wolf, editors, New York: Tor Books, 11/96 [pages 141-148]

A mad robot (not a humanoid) takes the place of adults, in a world that man has almost destroyed. "Pop glared and Mother was all steamed up about the adults who would not be!" This story was written in the wake of one of Damon Knight's Milford Conferences to fill a request by Harlan Ellison for his second *Dangerous Visions* book. J.W. sent it to his agent, Scott Meredith, and it somehow ended up being sold to *Galaxy* instead. J.W. feels that he is, generally, a better novelist than short story writer. Given that, he considers this story to probably be his best at this length.

B88. "**Doomship,**" (na) (with Frederik Pohl) in *Worlds of IF* 21-10, March/April 1973 [pages 6-62] Uncredited interior art.

b. in *1974 Annual Worlds' Best Science Fiction*, Donald A. Wollheim, editor, New York: DAW, 1974 [pages 28-84]

c. part one of *The Farthest Star* (A45), 2/75 [pages 1-80].

"Sol one ... where men live faster than light - and as often as they dare!" J.W. was getting interested at this time in Dyson spheres which got him started on this story.

B89. "**The Power of Blackness,**" in *The Magazine of Fantasy & Science Fiction* 45-6, December 1973 [pages 60-87] No art.

b. as "**Lanterne Noire,**" in *Fiction*, no. 256, Paris: Editions Opta, 1975 (French)

c. part one of *The Power of Blackness* (A47), 1976 [pages 1-31]

B90. "**The Org's Egg,**" (n3) (with Frederik Pohl) in *Galaxy*, April, 1974 35-2 [pages 6-42], May, 1974 35-3 [pages 67-104] & June, 1974 35-4 [pages 119-153]. April cover and all interior art by Jack Gaughan.

b. part two of *The Farthest Star* (A45), 2/75 [pages 81-246].

"Other men could die and find oblivion. He could not ..."

B91. "**The Eternity Engine,**" (nt) in *Galaxy* 36-5, June 1975 [pages 4-29] Cover and interior art by Wendy Pini.

b. part four of *The Power of Blackness* (A47), 1976 [pages 113-146]

"In which a man must choose between godhood - and reality."

B92. "**Counterkill,**" (nt) in *The Magazine of Fantasy & Science Fiction* 49-4, October 1975 [pages 106-137] No art.
b. part two of *The Power of Blackness* (A47), 1976 [pages 32-68]
c. as "**Les Anti-Mort,**" in *Fiction*, n. 281, Paris: Edition Opta, 1977 (French)
d. as "**Motstot,**" in *Jules Verne-Magasinet*, no. 387, June 1981 (Swedish)

"In which the young man known as Blacklantern, seeking to join the Benefactors to bring civilization to his home planet, instead finds himself in the middle of a terrorist conflict."

B93. "**The Dark Destroyer,**" (na) in *Amazing Stories* 49-4, January 1976 [pages 6-31] Cover and interior art by Steve Fabian.
b. part five of *The Power of Blackness* (A47), 1976 [pages 146-183]

B94. "**The Highest Dive,**" (ss) in *Science Fiction Monthly* 2-2, January 1976 [pages 2-?] No art.
b. in *The Best Science Fiction of the Year #6*, Terry Carr, editor, New York: Ballantine, 1977 [pages 245-257]
c. as "**Untuffo Da Campióne,**" in *Gulliver*, no. 2, Roma: A.N.A.F., 1977 (Italian)
d. in *The Best of J.W.* (A50), 6/78 [pages 363-375]
e. as "**Bèl Tuffo, Ragazzo,**" in *Compratemi Tutta* (A50), 1979 (Italian)
f. as "**Ein Sprung ins Wasser,**" in *Die besten Stories von Jack Williamson* (A50), 1980 [pages 403-416] (German)
g. as "**En Chute Livre,**" in *Futurs*, no. 1, Paris: Editions Imedia, 1981 (French)
h. as "**Djupdykning,**" in *Nova Science Fiction*, no. 1, February 1983 (Swedish)
i. as "**Le Grand plongeon,**" in *Millions de Soleils* (A68), 1988 [pages 301-317] (French)
j. as "**Bèl Tuffo, Ragazzo,**" in *La Stazióne délla Stélla Mòrta* (A50), 1993 (Italian)

The freak winds of the impossible planet snatched him 100 miles into the air ... and then the adventure really began! Another story that came out of J.W.'s interest in Dyson spheres.

B95. "**The Machines that Ate Too Much,**" (nt) in *The Magazine of Fantasy & Science Fiction* 50-2, February 1976 [pages 65-104] No art.
b. part three of *The Power of Blackness* (A47), 1976 [pages 68-113]
c. as "**De Dag der Androiden,**" in *Orbit*, no. 3, 1978 (German)

"The final, and the most exciting, novelet about Blacklantern, who here joins the galactic agents known as Benefactors."

B96. "**Stepson to Creation,**" (nt) in *Analog Science Fiction* 97-1, January 1977 [pages 134-167] Interior art by Jack Gaughan.

b. part one of *Brother to Demons, Brother to Gods* (A51), 1979 [pages 1-49].

"Whether natural or man-made, every change in an organism is the result of a response to a stimulus." This was the beginning of another book dealing with genetic engineering, focusing on what might be the consequences of the double helix which was then starting to receive considerable attention.

B97. "**Slave to Chaos,**" (nt) in *Galileo* 5, October 1977 [pages 31-41 & 75] interior art by Richard Salvucci.

b. part two of *Brother to Demons, Brother to Gods* (A51), 1979 [pages 50-92]

"The old religion whispered that the Creators had engineered a fourth race, a human form which would arise and challenge the very gods who ruled the scattered star colonies. But myths were of little comfort to young Davey and Buglet who desperately needed a more tangible weapon against the blazing fire of the Deadeyes and General Ironlaw."

NOTE: In some previous bibliographies, the title of this story has been **erroneously** listed as "Slaves of Chaos."

B98. "**Kinsman to Lizards,**" (nt) in *Analog Science Fiction* 98-7, July 1978 [pages 76-80 & 82-86 & 88-111] Interior art by Mike Hinge.

b. part three of *Brother to Demons, Brother to Gods* (A51), 1979 [pages 93-140].

"Trying to exterminate a species forces its best members to hone their survival talents and to fight back."

B99. "**Brother to Demons,**" (nt) in *Analog Science Fiction* 98-8, August 1978 [pages 76-83,86-105] Interior art by Jack Gaughan.

b. part four of *Brother to Demons, Brother to Gods* (A51), 1979 [pages 141-180].

"'Know thyself?' asked Goethe. 'If I knew myself, I'd run away.'"

B100. "**Farside Station,**" (nt) in *Isaac Asimov's Science Fiction Magazine* 2-6, November/December 1978 [pages 144-182] Cover and interior art by George Barr.

b. as "**Le Pirosfere di Medea,**" in *Isaac Asimov's Science Fiction Magazine*, Italian edition, no. 6, Milano: Mondadori Editore, 1979 (Italian)

c. as "**Henkyo Kichi,**" in *SF Houseki*, the Japanese edition of *Isaac Asimov's Science Fiction Magazine*, October 1979. Translated by Tetsu Yano (Japanese)

d. in *Isaac Asimov's Science Fiction Anthology*, V.5, George Scithers, editor, New York: Davis Publications, 1982 [pages 12-50]

e. in *Isaac Asimov's Near Futures and Far*, George Scithers, editor, New York: Dial, 1982

f. as "**Jenseits - Station,**" in *Heyne SF*, n. 4215, München: Heyne Verlag, 1984 (German)

g. in *Medea: Harlan's World*, Harlan Ellison, editor, Huntington Woods, MI: Phantasia Press & New York: Bantam, both 1985 [pages 187-216]

NOTE: According to the blurb in the above issue of *IASFM*, this anthology was supposed to have been published in 1979. Looks like it was temporarily lost in *The Last Dangerous Visions* limbo, hey? J.W. says the reason the book took so long to be published was that Ellison couldn't finish his own story.

h. as "**Stélle, e Altre Luci néll Cièlo,**" in *Nova SF: Fantisciénza*, no. 2. Bologna: Perseo Libri, 1985 (Italian)

i. in *Isaac Asimov's Choice*, anonymous, London: Hale, 1986 [pages 95-130]

Newcomers to Medea want to establish a station on Farside - where the maximum temperature is -110 degrees C - to study the firebags as they die. Harlan Ellison asked J.W. to write this because Bob Silverberg, who was originally supposed to do a story for the book *Medea*, had quit writing at the time.

B101. "**Brother to Gods,**" (nt) in *Analog Science Fiction* 98-12, December 1978 [pages 12-19 & 22-28 & 30-32 & 34-48] Interior art by Jack Gaughan.

b. part five of *Brother to Demons, Brother to Gods* (A51), 1979 [pages 181-228]

c. as "**Fratèllo Dégli Déi,**" in *Aliens*, n. 4, Milano: Armenia Editore, 1980 (Italian)

"Is there a purpose to evolution beyond mere survival?"

B102. "**The Humanoid Universe,**" (nt) in *Analog Science Fiction* 100-6, June 1980 [pages 14-56] Cover and interior art by Paul Lehr.

"The Humanoids existed for only one purpose - and in that they succeeded beyond their inventor's wildest nightmares." This was 20,000 words condensed from the middle of *The Humanoid Touch* (A55).

B103. "...All Ye Who Enter Here," (nt) in *Stellar Science Fiction Stories #6*, Judy-Lynn del Rey, editor, New York: Ballantine Books, 1981 [pages 36-55] No art.

A team of scientists embark on a mission to uncover the true nature of Jupiter's giant red spot - and make a remarkable discovery. J.W.'s original title was "Descent Into the Great Red Spot."

B104. "Seedship," (nt) in *Amazing Stories* 28-8, November 1982 [pages 20-47] Interior art by Karl Kofoed.

b. expanded into *Manseed* (A56), 10/82

The story of one of the Defenders - half human and half robot - who have been sent into space in tiny "seedships" in an effort to perpetuate the human race by planting and protecting colonies on new worlds.

B105. "A Break for the Dinosaurs," (ss) (as by 4113321113234213212113002233242 3) in *Speculations*, Isaac Asimov & Alice Laurance, editors, Boston: Houghton Mifflin, 1982 [pages 191-201]. No art. The story authors' names in this collection were revealed only through a secret code that the reader had to crack, thus leading to the pseudonym shown here.

b. as "Eine Chjance fur die Dionosaurien," in *Heyne SF*, n. 4274, München: Heyne Verlag, 1985 (as by J.W.) (German)

A man travels back into time to destroy the asteroid that would otherwise have crashed into earth and killed the dinosaurs.

B106. "Space Family Smiths," (ss) in *-JD Journal*, 1983 Color interior art by Carlos Ochagavia.

"He farms, she lectures, and the kids play spaceball and mine asteroids." A one page story in the 10th anniversary issue of the John Deere Company house journal, designed to reflect the engineering prowess of John Deere.

B107. "At the Human Limit," (ss) in *The Planets*, Byron Priess, editor, New York: Bantam, 1985 [pages 212-226]. Published with two pages out of order. J.W. said he was "enormously upset" at the time, but has calmed down since. Two interior color illustrations for this story by Ralph McQuarrie.

The story of more than human adventurers who make the first trip to Neptune and discover a treasure trove that changes the course of history forever.

B108. "**The Mental Man,**" (ss) in *Amazing Stories* 63-4, November 1988 [pages 12-21] Cover and interior art by Robert J. Pasternak. There was also a brief afterward by J.W. (C191), a limited bibliography, a nice appreciation by Robert Silverberg, and a poem entitled "Jack Williamson," by Marge Simon.

b. as "**Umyslowiec,**" in *Fantastyka*, 1988 (Polish)

c. in *Into the Eighth Decade* (A70), 2/90 [pages 105-118].

As the world destroys itself through war, a man whose mind was enhanced via medical technology finds that he lives on, even after his body dies. This story written specifically to be published in honor of the 60th anniversary of the publication of "**The Metal Man**" (B1).

B109. "**The Birds' Turn,**" (ss) in *The Magazine of Fantasy & Science Fiction* 83-5, Oct/Nov 1992 [pages 133-146] No art.

A flu virus spreads throughout the world, killing all mammals, giving a chance to rule earth to ...

Secondary Sources and Reviews:

1. *Locus* #381, 10/92 (Mark R. Kelly)

B110. "**Venus Is Hell,**" (ss) in *Omni* 15-1, October 1992 [pages 58-71] Color interior art by Tsuneo Sanda.

A playboy adventurer goes to his company's diamond mining operation on Venus to hunt for a mythical Venusian life form.

Secondary Sources and Reviews:

1. *Locus* #382, 11/92 (Mark R. Kelly)

B111. "**The Litlins,**" (ss) in *The Magazine of Fantasy & Science Fiction* 85-6, December 1993 [pages 144-156] No art. This issue also includes a very complimentary editorial about J.W. by K.K. Rusch.

b. as "**Ritorin,**" in *Hayakawa SF*, June 1994. Illustrated by Ryo Nakamura. Translated by Youichi Shimada (Japanese)

"... about a man who is one of the last survivors of a Mars colony abandoned by Earth. The protagonist manages to come back to the

United States to discover that everything is radically different. He must cope with being a giant ..." J.W. returns once again to a genetic engineering theme. At one time J.W. wanted to do a novel on the theme of this story, but was unable to make it work.

B112. "The Ice Gods," (nt) in *Amazing Stories* 68-9, Winter 1994 [pages 15-26] Interior art by David Dietrick. This issue also includes a biographical essay by J.W., "Wonder Remembered" (C203).

The last wave ship takes off from earth to seek a planet for colonization. Instead of an earth-like new home, the travelers wind up at a black dwarf star, with an equally unpromising assortment of planets. This was a draft of the first part of J.W.'s new novel, *The Black Sun* [A77]), which explores the current hot scientific topic of "dark matter."

Secondary Sources and Reviews:

1. *Tangent*, January/February 94 (James K. Burk)

B113. "Dark Star" (nt) in *The Magazine of Fantasy & Science Fiction* 88-2, February 1995 [pages 125-159] No art.

Travelers on a waveship from earth explore a strange, cold world that shows inexplicable signs of life. This story is part of the novel *The Black Sun* (A77), which explored the current hot scientific topic of "dark matter."

B114. "The Death of a Star" (ss) in *Science Fiction Age* 4-5, July 996 [pages 66-71] Color interior art by Bob Eggleton.

"Once Kip hoped that his voyage aboard the quantum ship would be a wondrous adventure. Now all he hoped for was to survive it." An excerpt from JW's novel *The Black Sun* (A77).

B115. "The Fractal Man" (ss) in *VB Tech Journal* 2-7, July 1996 [pages 73-74,76-80] Color interior illustration by Amy Crehore.

"Gilroy lost track of his Siamese twin brother Boris. He was a little worried until he started receiving clues-from a curios source. Now he's a lot worried." A story about a scientist and his two (involuntary) assistants, who travel through the multiverse.

B116. "The Firefly Tree" (ss) in *Science Fiction Age* 5-4, May 1997 [pages 82-84] Interior illustration by Laurie Harden.

"The tree tickled the sky, sizzled with a strange new life, and told him that there was a place where things could be better." The story of a young boy who must come to grips with the real world.

B117. "The Hole in the World" (ss) in *The Magazine of Fantasy & Science Fiction* 93-4&5, October/November 1997 [pages 63-67] No art.

An ugly little man's world disintegrates before his very eyes.

Secondary Sources and Reviews:

1. *Locus* 442, November 1997 (Mark R. Kelly) "Deftly, Williamson depicts a man whose disregard for others and increasing self-absorption are reflected in the nature of the universe he inhabits."

B118. "The Purchase of Earth" (ss) in *Science Fiction Age* 6-5, July 1998 [pages 58-62] Color interior art by Bob Eggleton.

When the aliens arrive on Earth, Western culture begins to understand just what happened to the American Indians.

B???. "Previews of Hell" (ss)

Sold to Harlan Ellison for *The Last Dangerous Visions.*

C. His Nonfiction

Nonfiction Books Detailed in "His Books"

-*A Study of the Sense of Prophecy in Modern Science Fiction*, A27
-*H.G. Wells: Critic of Progress*, A33
-*Science Fiction Comes to College: A Preliminary Survey of Courses Offered*, A41
-*Science Fiction Comes to College: A Survey of Courses Offered*, A42
-*Teaching SF*, A44
-*Teaching Science Fiction: Education for Tomorrow*, A54
-*Sailing South*, A59
-*Wonder's Child: My Life in Science Fiction*, A60
-*Jack Williamson's China Diary*, A64
-*Europa Journal*, A65
-*Logique et Fantasy*, A66
-*Return to Russia*, A69
-*China Now*, A73

Articles and Essays

C1. "Scientifiction, Searchlight of Science," in *Amazing Stories Quarterly*, Fall 1928
b. in *Science Fiction Classics*, Fall 1968
c. in *The Early Williamson* (A46), 1975 [pages xv - xvi]
d. as "Ciencia ficcion faro de la ciencia," in *Lo Mejor de Jack Williamson* (A46), 1977 (Spanish)
e. in *Futures Past*, No. 3, September 1992, [page 44]

C2. Letter. "Why I Want a Remington Rand Noiseless Portable Typewriter" -Contest entry, in Williamson files, January 29, 1929

C3. "Tremendous Contribution to Civilization," in *Science Wonder Stories*, June 1929

C4. Letter: "Race Memory Has No Record of Death," in *Science Wonder Stories*, January 1930

C5. "Huge Skull Gazes Weirdly from Ad Building Window," in *New Mexico Lobo*, January 13, 1933

C6. Letter. "A frank comment upon the compulsory student activity fee," in *New Mexico Lobo*, no date

C7. "Psychology and Characterization," in *Science Fiction Correspondent* (fanzine), November/December 1936
b. in *The New Science-Fantasy Correspondent*, No. 1, 1976

C8. "Has Science Fiction a Future?" in The International Observer (fanzine), January 1937

C9. "Horror Yarns - Double Action," in *Author & Journalist*, August 1937

C10. "Forgotten Heritage," An article listed in J.W.'s story record for 1957 as having been written in 1939 and having been sold by his agent, Fred Pohl, in 1957 but for which he received no money. No record either of where it may ever have been published.

C11. "The Folklore of Science," in *Tales of Wonder*, Autumn 1939

C12. "Vanguard of Science," in *Startling Stories*, September 1939

C13. "Escape to Reality," in *Sun Spots* (fanzine), February 1941

C14. Letter in *Sun Spots* (fanzine), December 6, 1941

C15. Letter in *Taurasi's Fantasy Times* (fanzine), January 1942

C16. "Unpredictable," in *Astounding Science Fiction*, February & March 1946

Weather articles based on J.W.'s WW II service as a weather forecaster.

C17. Introduction to "Star Bright," (B46) in *My Best Science Fiction Story*, 1949

C18. "The Logic of Fantasy," in *Of Worlds Beyond: The Science of Science Fiction Writing*, Lloyd Arthur Eshbach, editor, Reading, PA: Fantasy Press, 1947 [pages 36-46]
b. Chicago: Advent:Publishers, 1964 [pages 39-49]
c. as *Logique et Fantasy* (A66), 6/88

C19. Review of "Reach of the Mind" by J.B. Rhine, in *Astounding Science Fiction*, August 1948

C20. "SF in a Robot's Eye," in *Astounding Science Fiction*, November 1957 [pages 70-74]
b. in *Astounding Science Fiction* (UK), March 1958

C21. H.G. Wells: Critic of Progress: "The Ideas of H.G. Wells," in *Riverside Quarterly*, V3, No. 1, August 1967 [pages 6-31]

C22. H.G. Wells: Critic of Progress: "The Limits of Progress: Cosmic," in *Riverside Quarterly*, V3, No. 2, March 1968 [pages 96-117]

C23. "Modes of Science Fiction," in *Science Fiction Times* (fanzine), June 1968 [page 9]

C24. H.G. Wells: Critic of Progress: "The Limits of Progress: Human," in *Riverside Quarterly*, V3, No. 3, August 1968 [pages 187-207]

C25. H.G. Wells: Critic of Progress: "Beyond These Limits," in *Riverside Quarterly*, V3, No. 4, March 1969 [pages 272-293]

C26. "Darker than You Think, Revisited," in *Deeper Than You Think*, March 1969

C27. H.G. Wells: Critic of Progress: "Wells and the Great Debate," in *Riverside Quarterly*, V4, No. 1, August 1969 [pages 24-33]

C28. "By the Way" column, in *Portales News-Tribune*, July 9, 1969 (Upcoming moon landing)

C29. "The Indo-European Tradition," in *Speculation*, September 1969

C30. *The Pandora Effect* (A38), ("Author's Introduction" plus a separate introduction to each story), 1969

C31. "As I Knew Hugo," in *Extrapolation*, May 1970 [pages 53-55]

C32. "A Speech," in *Luna*, No. 8, 1970. Originally given at the 12th World Science Fiction Convention, September 4, 1954.

C33. **Foreword to "The Star" by H. G. Wells,** in *The Mirror of Infinity,* Robert Silverberg, editor, NY: Harper & Row, 1970.

C34. **"The Author's Introduction - with Hints for Design and Assembly,"** in *People Machines* (A40) New York: Ace Books, 1971 [page 2-3]
b. as **"Menschenmaschinen I,"** in *Vega* Teil 1, 1978 [page 4-5]. Translated by Uwe Luserke. (German)

C35. (Untitled) in *People Machines* (A40) 1971,[pages 7-8]
b. as **"Menschenmaschinen II,"** in *Vega* Teil 1, 1978 [pages 5-7]. Translated by Uwe Luserke. (German)
c. as **"Characters,"** in *Pulphouse* 4, Summer 1989 [pages 165-166]
d. in *The Roswell Literary Review* 1:1, September/October 1996 [pages 12-13]

C36. (Untitled) in *People Machines* (A40) 1971 [pages 34-36]
b. as **"Menschenmaschinen III,"** in *Vega* Teil 1, 1978 [pages 7-11]. Translated by Uwe Luserke. (German)
c. as **"Plot,"** in *Pulphouse* 3, Spring, 1989 [pages 261-263]
d. as **"On Plot and Scene,"** in *The Roswell Literary Review* 1:2, November/December, 1996 [page 10-12]

C37. (Untitled) in *People Machines* (A40) 1971 [pages 67-68]
b. as **"Menschenmaschinen IV,"** in *Vega* Teil 1, 1978 [pages 11-12]. Translated by Uwe Luserke. (German)
c. as **"Setting,"** in *Pulphouse* 4, Summer 1989 [pages 166-167]

C38. (Untitled) in *People Machines* (A40) 1971 [pages 82-83]
b. as **"Menschenmaschinen V,"** in *Vega* Teil 1, 1978 [pages 12,14]. Translated by Uwe Luserke. (German)

C39. (Untitled) in *People Machines* (A40) 1971 [pages 87-88]
b. as **"Menschenmaschinen VI,"** in *Vega* Teil 1, 1978 [pages 14-15]. Translated by Uwe Luserke. (German)
c. as **"Point of View,"** in *Pulphouse* 2, Winter 1988 [pages 177-178]
d. in *The Roswell Literary Review* 1:3, January, February 1997 [page 10]

C40. (Untitled) in *People Machines* (A40) 1971 [pages 104-105]
b. as **"Menschenmaschinen VII,"** in *Vega* Teil 1, 1978 [pages 15-16]. Translated by Uwe Luserke. (German)
c. as **"Extrapolation,"** in *Pulphouse* 4, Summer 1989 [pages 31-32]
d. in *The Roswell Literary Review* 1:4, March/April 1997 [page 6]

C41. (Untitled) in *People Machines* (A40) 1971 [pages 123-125]
b. as "**Menschenmaschinen VIII,**" in *Vega* Teil 1, 1978 [pages 19-21]. Translated by Uwe Luserke. (German)
c. as "**Style,**" in *Pulphouse* 1, Fall 1988 [page 43-44]
d. in *The Roswell Literary Review* 1:3, January, February 1997 [pages 10-11]
e. as "**On Style,**" in *The Roswell Literary Review* 1:5, June/July/August 1997 [pages 6-7]

C42. (Untitled) in *People Machines* (A40) 1971 [pages 135-136]
b. as "**Menschenmaschinen IX,**" in *Vega* Teil 1, 1978 [pages 21-22]. Translated by Uwe Luserke. (German)
c. as "**Tone,**" in *Pulphouse* 1, Fall 1988 [pages 251-252]
d. as "**...and Tone**" in *The Roswell Literary Review* 1:5, June/July/August 1997 [pages 7-8]

C43. (Untitled) in *People Machines* (A40) 1971 [pages 151-153]
b. as "**Menschenmaschinen X,**" in *Vega* Teil 1, 1978 [pages 22-25]. Translated by Uwe Luserke. (German)
c. as "**Models,**" in *Pulphouse* 4, Summer 1989 [pages 29-31]
d. as "**Story Types,**" in *The Roswell Literary Review* 1:6, September through December 1997 [pages 6-7]

C44. "**Afterword about Theme,**" in *People Machines* (A40) 1971 [pages 188-189]
b. as "**Menschenmaschinen XI,**" in *Vega* Teil 1, 1978 [pages 25-27]. Translated by Uwe Luserke. (German)
c. as "**Theme,**" in *Pulphouse* 1, Fall 1988 [page 31-32]
d. as "**A Note on *Theme,***" in *The Roswell Literary Review* 1:6, September through December 1997 [page 8]

C45. "**Science Fiction Comes to College,**" in *Extrapolation*, May 1971 [pages 67-78]

C46. "**Science Fiction: Emerging from Its Exile in Limbo,**" in *Publishers' Weekly*, July 5, 1971 [pages 17-20]

C47. "**H.G. Wells: The Man Who Discovered Tomorrow,**" in *Saturday Review*, January 1, 1972 [pages 12-15]. Originally presented at Symposium on Wells, McGill University, October 12, 1971 as "Wells' Discovery of the Future."

C48. "**Colleges Offering Courses in Fantasy or Science Fiction,**" in *The Magazine of Fantasy & Science Fiction*, May 1972

C49. "**Science Fiction in the Classroom,**" A review of *Above the Human Landscape: An Anthology of Social Science Fiction*, McNelly & Stoner, editors, in CEA Critic, November 1972

C50. "**On Teaching Science Fiction,**" in *Citadel* (fanzine), Winter 1972

C51. Preface to *Il Popolo della Cometa* (Italian translation of *The Cometeers* (A7)), (translated by Ugo Malaguti), 1973

C52. "**The Life and Times of 'Seetee Stewart',**" in *Algol*, Nov-Fall 1973

C53. "**Plotting 'Jamboree',**" in *Those Who Can: A Science Fiction Reader*, Robin Scott Wilson, editor, New York: New American Library, 1973 [pages 12-18]

C54. "**Science Fiction: An Art of the Possible,**" in *Liberal Arts Review*, Fall 1974 [pages 3-18]

C55. "**Science Fiction, Teaching and Criticism,**" in *Science Fiction: Today and Tomorrow*, Reginald Bretnor, editor, New York: Harper & Row, 1974 [pages 309-330]

C56. "**SF in the Classroom,**" in *Science Fiction: The Academic Awakening*, A CEA Chapbook, McNelly, editor, supplement to The CEA Critic, November 1974 [pages 11-14]

C57. "**SF: Education for the Future,**" in *Cthulka Calls*, April 1975 [pages 26-32]

C58. "**Facing the Future,**" in *Proteus* (fanzine), May 1975

C59. "**The Campbell Era,**" in *Algol*, Summer 1975 [pages 19-22]

C60. "**By Covered Wagon to Dry Farm Land,**" in Chapt. 8 in *Roosevelt County History and Heritage*, Jean M. Burroughs, editor, Portales, NM: Bishop Printing Co., 1975 [pages 66-72]

C61. *The Early Williamson* (A46) (introduction on page ix-xiv, afterword on page 197-199, and an informative narrative about the early days of science fiction writing, woven in between the collected stories), 1975

C62. Tricentennial Century Series. A weekly column appearing in the *Portales News-Tribune*, *Alamogordo Daily News*, *Artesia Daily Press*, *Carlsbad Current Argus*, *Clovis News Journal*, and *Ruidoso News* from August 1975 to September 1976 (56 total). The dates given are those on which the column appeared in the *Portales News-Tribune*.

C63. "Science Fiction and the Future," August 17, 1975
C64. "The Futurologist at Work," August 24, 1975
C65. "The Changing Ways of Change," August 31, 1975
C66. "Crises to Come," September 7, 1975
C67. "The Fork in the Future," September 14, 1975
C68. "The Sea Frontier," September 21, 1975
C69. "Islands in Orbit," September 28, 1975
C70. "Terraforming Our Earth," October 5, 1975
C71. "After Armageddon," October 12, 1975
C72. "The Desert: A New Frontier," October 19, 1975
C73. "Serendipity," October 26, 1975
C74. "How Many of Us by 2076?" November 2, 1975
C75. "Ships of the Stars," November 9, 1975
C76. "Are We Alone in Space?" November 16, 1975
C77. "Can We Speak to Our Space Neighbors?" November 23, 1975
C78. "Power for Tomorrow," November 30, 1975
C79. "Transportation Tomorrow," December 7, 1975
C80. "A Doctor for Tomorrow," December 14, 1975
C81. "Computers to Come," December 21, 1975
C82. "Homes for Utopia," December 28, 1975
C83. "The Risks We Run," January 4, 1976
C84. "Food for the Future," January 11, 1976
C85. "Media, Messages for Tomorrow," January 18, 1976
C86. "The Fate of the Family," January 25, 1976
C87. "Revolutions to Come," February 1, 1976
C88. "The Future of Freedom," February 8, 1976
C89. "Electronic Politics," February 15, 1976
C90. "Work and Wealth in 2076," February 22, 1976
C91. "The Future of Faith," February 29, 1976
C92. "Morals Tomorrow," March 7, 1976
C93. "Governments to Come," March 14, 1976
C94. "Myths of Man's Future," March 21, 1976
C95. "Democracy in Danger," March 28, 1976
C96. "America in 2076," April 4, 1976

C97. "Education for Tomorrow," April 11, 1976
C98. "Philosophies for the Future," April 18, 1976
C99. "The Outlook for Equality," April 25, 1976
C100. "The Joys of War," May 2, 1976
C101. "Instead of Future War," May 9, 1976
C102. "The Case for Future Hope," May 16, 1976
C103. "The Outlook for Liberalism," May 23, 1976
C104. "The Future Fate of Capitalism," May 30, 1976
C105. "The Limits of Future Change," June 6, 1976
C106. "Crimes to Come," June 13, 1976
C107. "Terror Tomorrow," June 20, 1976
C108. "Criminal Law for 2076," June 27, 1976
C109. "July 4, 2076," July 4, 1976
C110. "Future Crime and the Computer," July 11, 1976
C111. "This Spaceship Earth," July 18, 1976
C112. "Our Fifth Centennial," July 25, 1976
C113. "Faster Than Light," August 1, 1976
C114. "Ice Age Ahead," August 8, 1976
C115. "Language and the Future," August 15, 1976
C116. "The Next Century of Science," August 22, 1976
C117. "Honoring a Prophet," August 29, 1976
C118. "In Conclusion," September 5, 1976

C119. Review of "Barnes on Linguistics," in *Linguistics and Language in Science Fiction - Fantasy* by Myra Edward Barnes. Science Fiction Studies, 2, November 1975

C120. "The Years of Wonder," in *Voices for the Future: Essays on Major Science Fiction Writers*, Thomas Clareson, editor, Bowling Green,OH: Bowling Green University Popular Press, 1976 (V. 1) [pages 1-13]

C121. "Short Stories and Novelettes," in *The Craft of Science Fiction*, Reginald Bretnor, editor, New York: Harper & Row, 1976 [pages 195-215]

C122. "Edmond Hamilton, Leigh Brackett: Makers of Myths," in *Minicon 11 Program Book*, April 1976 (Introduction of the Guests of Honor)

C123. "Designing a Dyson Sphere," in *Galaxy*, November 1976
b. in *The Endless Frontier*, Jerry Pournelle, editor, New York: Ace, 1982

C124. "By the Way" column in *Portales News-Tribune*, December 19, 1976 ("Christmas in 2000")

C125. "By the Way" column in *Portales News-Tribune*, January 8, 1977 ("Leverage")

C126. "Edmond Hamilton: An Appreciation," in *Locus*, January 30, 1977 [page 2]

C127. "Youth Against Space: Heinlein's Juveniles Revisited," in *Algol*, Spring 1977 [pages 9-15]
b. in *Robert A. Heinlein*, Joseph D. Olander & Martin H. Greenberg, editors, New York:Taplinger, 1978 [pages 15-31]

C128. "The Futurophobes," in *Galileo*, July 1977

C129. "The Man Shines Through," in *Algol*, Summer-Fall 1977.
b. in *The Creator*, San Francisco: Locus Press, 1981 [pages xxii-xxiii]

Congratulatory piece on Clifford D. Simak's receipt of a Grand Master Nebula Award.

C130. "Williamson, Asa Lee," in *Early Settlers of Roosevelt County*, Stone & Grove, editors, Portales: El Portal Chapter N.S.D.A.R., 131, 1977

C131. "Wells and the Limits of Progress," in *H.G. Wells: The Time Machine / War of the Worlds*, McConnell, editor, New York: Oxford University Press, 1977, pages 397-416

C132. "Exploration and Colonies," in *Visual Encyclopedia of Science Fiction*, Ash, editor, NY: Harmony, 1977 [pages 78-89]

C133. "Me and My Humanoids," in *Program Book, SunCon: The Thirty-fifth World Science Fiction Convention*, 1977 [pages 22-26]
b. in *New Mexico Humanities Review*, January 1978 [pages 37-42]
c. in *The Humanoids* (A18), New York: Avon 49627, 4/80 [pages 251-259]
d. in *The Humanoids* (A18), Garden City, NY: Nelson Doubleday (SFBC), 3/81 [pages 239-245]
e. in *Los Humanoïdes*, Barcelona: Ultramar (A18), 1990
f. in *Humanoidi*, Zageb: Lukon (A18), 1996, [pages 281-291]

Originally given as a lecture at Wonderfest in 1976 at Wichita Falls, Texas.

C134. "**The Next Century of Science Fiction,**" in *Galileo*, July 1977
b. in *Analog Science Fiction*, February 1978

Originally given as J.W.'s response upon receiving the Grand Master Nebula Award in 1976.

C135. Review of *Anatomy of Egotism: A Reading of the Last Novels of H.G. Wells*, by Robert Bloom, in *Journal of English and Germanic Philology*, October 1977

C136. Review of "H.G. Wells: The Time Machine / War of the Worlds" edited by McConnell, in *Delap's F & SF Review*, February 1978

C137. "**Will Academe Kill Science Fiction?**" in *Isaac Asimov's Science Fiction Magazine*, March/April 1978 [pages 61-73] (interior art by Tim Kirk)
b. in *Isaac Asimov's Science Fiction Anthology*, New York: Davis Publications, 1978
c. in *Asimov's Choice: Comets & Computers*, George Scithers, editor, New York: Davis Publications, 1978
d. in *Understanding Science Fiction*, Morriston, NJ: Silver-Burdett, 1982

C138. Letter in *Delap's F & SF Review*, March/April 1978, [pages 40-41]

C139. Letter ("**A Fresh Look at Nuclear Waste**") in *Portales News-Tribune*, April 4, 1978

C140. Letter ("**More on Nuclear Energy**") in *Portales News-Tribune*,April 6, 1978

C141. "**Retrospect: 1977.**" - introduction to *Golden Blood* (A5), Tamerlane, 4/78, page (xi-xvii)

C142. Letter ("**From the President-Elect**") in *SFWA Forum 57*, May 13, 1978, [pages 1-2]

C143. Afterword to *The Best of Jack Williamson* (A50), 6/78, page.376-386

C144. "**Apocalypse,**" (with David Ketterer) in *Science Fiction: Contemporary Mythology*, Patricia S. Warrick, Martin H. Greenberg & Joseph D. Olander, editors, New York: Harper & Row, 1978

C145. Introduction to *The H. G. Wells Scrapbook*. Peter Haining, editor, London: New English Library (NEL), 1978

C146. "SF & I," in *Starship/Algol*, Spring 1979 [pages 9-16]
b. in *Liberal Arts Review*, No. 6, Spring 1979

C147. "The Pulps of Our Past," in *Lan's Lantern*, n. 9, May 1979 [pages 14-16]

C148. "About Fred Pohl," in Louisville, KY: North Americon Program Book, 1979

C149. "The City and the Stars," in *Survey of Science Fiction Literature* [pages 374-377], 1979
b. as "La Citta Degli Abissi," Editrice I, Picchio, 1977

C150. "The First Men in the Moon, by H. G. Wells," in *Survey of Science Fiction Literature* [pages 782-786], 1979

C151. "The Invisible Man," in *Survey of Science Fiction Literature* [pages 1057-1061], 1979

C152. "When the Sleeper Wakes," in *Survey of Science Fiction Literature* [pages 2459-2462], 1979

C153. "Recollections of Unknown," - introduction to *The Reign of Wizardry*, Phantasia Press (A14), [pages 5-11], 9/79

C154. "Speculations," in *Science Digest*, Winter 1979

C155. "SF in Yugoslavia," in *Locus*, January 1980 [pages 8-9]

C156. "SF in Yugoslavia," in *Science Fiction Chronicle*, March 1980 [pages 12 & 14]

C157. "Infinity Connection," in *Journal of English Teaching Techniques*, 10(2), Winter, 1980 [pages 2-12]
b. in *Teaching Science Fiction: Education for Tomorrow* (A54) [pages 9-18]

C158. "The Case Against Critics," in *Analog Science Fiction*, April 1980 [pages 160-165]

C159. "**Speculations: The God Instinct,**" in *Science News: Special Edition*, Summer 1980

C160. "**As I Remember,**" - introduction to *The Alien Intelligence* (A2), 1980,[pages 7-13]

C161. "**The Scientist, the Humanist, and Us,**" in *Portales News-Tribune*, May 10, 1981
b. in *Century*, June 17, 1981
c. in *Future Life*, November 1981 (interior art by Ron Walotsky)

Originally given at Eastern New Mexico University as the commencement address, 1981.

C162. Introduction to *The Birth of a New Republic* (A4), 1981, [pages 5-10]

C163. Foreword to *New Earths*, James Edward Oberg, Harrisburg, PA: Stackpole, 1981

C164. "**Conflict in SF,**" in *Empire for the SF Writer*, Summer 1981

C165. Review of *The New Worlds of Robert A. Heinlein: Expanded Universe*, by Robert A. Heinlein. *Omni*, July 1981

C166. List of 10 favorite works by Wells in *Illustrated Book of Science Fiction Lists*, Cambridge: Virgin, 1982

C167. List of 10 most optimistic futures in *Illustrated Book of Science Fiction Lists*, Cambridge: Virgin, 1982

C168. "**SF Abroad,**" in *SFWA Bulletin*, May 1982 [pages 47-50]

C169. Review. "**On Heinlein's Friday,**" in *Science Fiction Digest*, September or October 1982

C170. "**The Way It Was, 1933-37,**" in *Foundation*, no. 26, October 1982.
b. in *The Profession of Science Fiction*, Maxim Jakubowski & Edward James, editors, London: The Macmillan Press, Ltd., 1992

C171. "**Amazing Story,**" in *Amazing Stories*, November 1982 [pages 55-59]

C172. "Commentary," in *Isaac Asimov's Science Fiction Magazine*, December 1982

C173. "Science Fiction and the Actual Future," in *Portales News-Tribune*, January 2, 1983

Originally a talk given at Windycon 9 and later to the Portales Rotary Club.

C174. "World of Weird, 1931-1932," in *World Fantasy Convention Program Book*, October 1983

C175. Blurb about his life in SF, facing his picture, in *The Faces of Science Fiction*, Patti Perret, New York: Bluejay Books, 1984 [page (10)] (J.W.'s picture is also on the cover).

C176. "Apprentice in Prophecy, 1928-1930," in *Q2-3 Magazine*, December 1984

C177. "Critic as Conquistador," in *Extrapolation*, Winter 1984 [pages 302-305]

C178. "Of SF and the Marketplace," in *Fantasy Review*, December 1985 [pages 14 & 29]

C179. "Gordon Greaves, Journalist's Journalist," in *New Mexico Magazine*, January 1986

C180. Introduction to *Leigh Brackett*, John L. Carr, Polk City, IA: Chris Drumm, 1986

C181. "When Wonder Was: Woodpulp and Wonder, 1930-31," in *World SF Journal*, No. 1, 1987 [pages 3-5]

C182. Introduction to *Amazing Science Fiction Anthology: The Wonder Years 1926-1935*, Lake Geneva, WI: TSR, 1987, [pages 7-9]

C183. Introduction to *Beyond Mars Book 1* (A21), 4/87 [pages 1-2]

C184. Review of *Trillion Year Spree*, in *Short Form*, Winter 1987

C185. "**Antimatter: Fiction into Fact,**" in *MosCon X Program Book*, Jon Gustafson, editor., Moscow SF Convention, Inc., 1988

C186. Introduction to *The Legion at War - In the World of Jack Williamson's Legion of Space* (A6), 1988 [pages vii-xi]

C187. "**Clifford D. Simak: In Memoriam,**" in *Locus*, July 1988 [page 45]

C188. "**How Not to Write a Novel,**" in *Starlog*, July 1988 [pages 46-47& 80]

C189. "*The Strange Case of Dr. Jekyll and Mr. Hyde*," in *Horror: 100 Best Books*, Stephen Jones & Kim Newman, editors, London: Xanadu, 1988, [pages 60-62]

C190. "**Space Opera,**" in *The New Encyclopedia of Science Fiction*, James Gunn, editor, New York: Viking Penguin Inc., 1988 [pages 433-435]

C191. Afterword to "**The Mental Man**" (B108), in *Amazing Stories*, November 1988, [pages 21-22]

C192. "**Recall to Arms!**" in *Extrapolation* 30-4, Winter 1989 [pages 350-352]

C193. "**On the Flyby,**" in *Locus*, January 1990

C194. Introduction to *Into the Eighth Decade* (A70), 2/90 [pages 1-5]

C195. "**Our First Decade,**" in *Extrapolation*, Spring 1991 [pages 5-10]

C196. "**Why China?**" in *Locus*, August 1991

C197. "**Who Was Robert A. Heinlein?**" in *Requiem: New Collected Works by Robert A. Heinlein and Tributes to the Grand Master*, Yoji Kondo, editor, New York: Tor, 1992, pages 333-336

C198. "**Read This,**" in *New York Review of SF*, July 1993 [page17]

C199. "**Blasts from the Past,**" in *Omni* 15-9, July 1993 [page 24]

C200. "**Thomas D. Clareson: An Appreciation**," in *Locus*, August, 1993 [pages 58-59]

C201. Letter decrying local gay-bashing in *The Portales News-Tribune*, September 19, 1993, [page A4]

C202. "**There's no place like home**," in *The Portales News-Tribune*, October 13, 1993

C203. "**Wonder Remembered**," in *Amazing Stories*, Winter 1994 [pages 27-28]

C204. "**Ed and Leigh—**," in *Tangent*, January/February 1994

C205. "**A comment on diversity**," in *Portales News-Tribune*, March 6, 1994

C206. An essay in *Science Fiction Age*, March 1994 [pages 30 & 86] (interior art by Bergey)

C207. Introduction to *The Work of Edmond Hamilton: An Annotated Bibliography & Guide*, Richard W. Gombert, San Bernardino: The Borgo Press, Date?, page ____

C208. "**R for character**," in *L.Ron Hubbard Presents Writers of the Future, Volume X*, Los Angeles: Bridge Publicatrions, Inc. 1994

C209. "**Speechless apemen unite**," in *Portales News-Tribune*, March 22, 1995 [page A4]

C210. "**On Science Fiction in College**," in *Science-Fiction Studies* 23:3, November 1996, [pages 375-376]

C211. "**The Infinite Career**," in *The Magazine of Fantasy & Science Fiction* 93:2, August 1997 [pages 4-5, 8-10]

D. Other Media

Selected Interviews

D1. "Interview with Jack Williamson," in *The Science Fiction Fan*, July 1936

D2. "Authorgraphs - an Interview with Jack Williamson," in *Worlds of IF*, April 1969

D3. "Jack Williamson: An Interview," in *Luna Monthly*, February 1976. by Paul Walker.

b. in *Speaking of Science Fiction: The Paul Walker Interviews*, Oradell, NJ: Luna, 1978

D4. "Interview: Jack Williamson," in *Tangent*, Summer 1976. By David A. Truesdale.

D5. "Jack Williamson," in *SF Voices*, Baltimore: T-K Graphics, 1976. By Darrell Schweitzer.

D6. "An Interview with Jack Williamson," in *Lan's Lantern* 9, May 1979

D7. "In at the Creation," in *Science Fiction Voices* no. 6, San Bernadino, CA: Borgo Press, 1983. By Jeffrey M. Elliot

D8. "Interview," in *Futures Past*, No. 3, September 1992

D9. "Jack Williamson: The Endless Search," in *Locus* 395, December 1993 (pages 5,74)

D10."Jack Williamson: A Thousand Wonders," in *Locus* 429, October 1996 (pages 5,78) J.W. thinks that Charlie Brown has always, in the past, properly reflected his interviews. However, J.W. disliked the printed version of this interview intensely, as he thought it distorted what he had actually said. J.W.'s picture is featured on the cover of this issue.

D11. PEOPLE Online Hosts Jack Williamson, March 20, 1997. On the internet at http://bigmouth.pathfinder.com/people/interactive/williamson.html

Selected Speeches and Lectures not Published in Written Form (excluding classroom lectures)

D12. "What to Write," presented at Eastern New Mexico University Writer's Workshop, 1960.

D13. "What English Teachers Can Learn from the Professional Writer," presented at Eastern New Mexico University Conference of English and Journalism Teachers, March 9-10, 1962.

D14. "The Future - Heaven or Hell," delivered at SUNY, Buffalo, April 1970. Later, at Stanford University.

D15. "Writing Science Fiction," lecture at the University of Kansas, April 11, 1971.

D16. "H.G. Wells and The Time Machine," lecture at the University of Kansas, April 12, 1971.

D17. "The Future of the Small Town As Reflected in Science Fiction," lecture at Dakota Wesleyan University, 1975

D18. "The Future as Fact," lecture at New Mexico Highlands University, November 13, 1974.

b. Lecture at Tularosa NM Rotary Club, 1976

c. Lecture at Quimby Center, Las Cruces NM, 1976

D19. "Making Universes," presented at SouthernCon / DeepSouthCon, June 2-3, 1978.

D20. "The Years of Wonder," lecture at South Plains College, Levelland TX, 2/18/84

Audio/Visual

D21. "With Folded Hands" (B68), NBC Radio adaptation broadcast on Dimension X, 1950

b. PBS Radio adaptation broadcast on Future Tense, Kalamazoo, Michigan (for which J.W. does not recall receiving payment)

D22. "**The Blonde H-Bomb**" (with A.E. van Vogt). An unsold and unpublished script for *Star Trek*, written in 1966-1967. The story concerns an anti-matter planet. There is also much correspondence between van Vogt and J.W. Three other titles were considered, including "The Anti-Matter Man."

D23. "**Early Days of the Science Fiction Magazines. An Interview with Jack Williamson,**" a color film, 22 minutes, James E. Gunn, interviewer.

D24. "**Science Fiction: Its Future,**" an audio tape, Center for Cassette Studies, 1973

D25. "**Focus on Jack Williamson,**" an audio tape, Center for Cassette Studies, 1974

D26. "**Jack Williamson: Wonder's Child,**" a documentary which aired on KENW-TV (PBS) on August 15, 1995.

E. Miscellanea

His Fiction Chronologically

1928
"The Metal Man," (B1)
1929
The Girl from Mars, (A1)
"The Alien Intelligence," (A2)
"The Second Shell," (B2)
1930
"The Green Girl," (A3)
"The Cosmic Express," (B3)
1931
"The Birth of a New Republic," (A4)
"The Prince of Space," (B4)
"The Meteor Girl," (B5)
"The Lake of Light," (B6)
"Through the Purple Cloud," (B7)
"The Doom from Planet 4," (B8)
"Twelve Hours to Live!" (B9)
"The Stone from the Green Star," (B10)
1932
"Wolves of Darkness," (B11)
"The Moon Era," (B12)
"The Pygmy Planet," (B13)
"Red Slag of Mars," (B14)
"The Electron Flame," (B15)
"The Lady of Light," (B16)
"The Wand of Doom," (B17)
1933
"In the Scarlet Star," (B18)
"Salvage in Space," (B19)
"Golden Blood," (A5)
"We Ain't Beggars," (B20)
"The Plutonian Terror," (B21)
"Dead Star Station," (B22)
"The Terror Out of Time," (B23)
1934
"The Flame from Mars," (B24)
"Invaders of the Ice World," (B25)
"Born of the Sun," (B26)
"Xandalu," (B27)
"The Legion of Space," (A6)
"Wizard's Isle," (B28)
1935
"The Galactic Circle," (B29)
"Islands of the Sun," (B30)
"Grey Arms of Death," (B31)
1936
"The Ruler of Fate," (B32)
"The Cometeers," (A7)
"Death's Cold Daughter," (B33)
"The Great Illusion," (A8)
1937
"The Blue Spot," (B34)
"The Ice Entity," (B35)
"Spider Island," (B36)
"The Mark of the Monster," (B37)
"The Devil in Steel," (B38)
"Released Entropy," (B39)
1938
"Dreadful Sleep," (A9)
"The Infinite Enemy," (B40)
"The Legion of Time," (A10)
"The Chivaree," (B41)
"The Dead Spot," (B42)
1939
"Nonstop to Mars," (B43)
"The Crucible of Power," (B44)
"After World's End," (A11)
"One Against the Legion," (A12)
"Passage to Saturn," (A13)
"The Fortress of Utopia," (B45)
"Star Bright," (B46)
"The Angel from Hell," (B47)
1940
"As in the Beginning," (B48)
"Hindsight," (B49)
"Mistress of Machine-Made Madness," (B50)
"The Reign of Wizardry," (A14)
"The Sun Maker," (B51)
"The Crystal of Death," (B52)
"The Girl in the Bottle," (B53)
"Racketeers in the Sky," (B54)
"Ashes of Iron," (B55)
"Darker than You Think," (B56)

1941
"The Star of Dreams," (B57)
"The Iron God," (B58)
"Gateway to Paradise," (B59)
"Backlash," (B60)
1942
"Breakdown," (B61)
"Collision Orbit," (B62)
"Minus Sign," (B63)
1943
"Opposites - React!" (B64)
"Conscience, Ltd." (B65)
1945
Lady in Danger, (A15)
"Cold Front Coming," (B66)
1947
"The Equalizer," (B67)
"With Folded Hands," (B68)
The Legion of Space, (A6)
1948
"...And Searching Mind," (B69)
Darker than You Think, (A16)
1949
"Seetee Shock," (A17)
The Humanoids, (A18)
1950
The Cometeers, (A7)
The Green Girl, (A3)
"The Moon and Mr. Wick," (B70)
Seetee Shock, (A17)
1951
Seetee Ship, (A19)
Dragon's Island, (A20)
"The Man from Outside," (B71)
"The Peddler's Nose," (B72)
"The Greatest Invention," (B73)
1952
"Beyond Mars," (A21 & A22)
"Man Down," (B74)
The Legion of Time, (A10)
1953
"The Cold Green Eye," (B75)
"Hocus-Pocus Universe," (B76)
"Operation Gravity," (B77)
"The Happiest Creature," (B78)
1954
Undersea Quest, (A23)
"The Hitch-Hiker's Package," (B79)
"Guinevere for Everybody," (B80)
1955
Dome Around America, (A24)
Star Bridge, (A25)
1956
Undersea Fleet, (A26)
"You Can't Beat a Marine," (B81)
1958
Undersea City, (A28)
"Beans," (B82)
1959
"Second Man to the Moon," (B83)
1961
After World's End, (A11)
1962
"A Planet for Plundering," (B84)
The Trial of Terra, (A29)
1963
"The Masked World," (B85)
"The Reefs of Space," (A31)
1964
Golden Blood, (A5)
The Reign of Wizardry, (A14)
The Reefs of Space, (A31)
1965
"Starchild," (A32)
Starchild, (A32)
1967
"Nowhere Near," (B86)
One Against the Legion, (A12)
Bright New Universe, (A34)
1968
The Not-Men,(A35)
Trapped in Space, (A36)
"Rogue Star," (A37)
1969
"Jamboree," (B87)
The Pandora Effect, (A38)
Rogue Star, (A37)
1971
"The Moon Children," (A39)
People Machines, (A40)
1972
The Moon Children, (A39)
Seetee Ship / Seetee Shock, (A43)
1973
"Doomship," (B88)
"The Power of Blackness," (B89)
Passage to Saturn, (A13)
The Great Illusion, (A8)

1974
"The Org's Egg," (B90)
1975
Farthest Star, (A45)
"The Eternity Engine," (B91)
"Counterkill," (B92)
The Early Williamson, (A46)
1976
"The Dark Destroyer," (B93)
"The Highest Dive," (B94)
"The Machines That Ate Too Much," (B95)
The Power of Blackness, (A47)
1977
The Starchild Trilogy, (A48)
"Stepson to Creation," (B96)
Dreadful Sleep, (A9)
"Slave to Chaos," (B97)
1978
The Best of Jack Williamson, (A50)
"Kinsman to Lizards," (B98)
"Brother to Demons," (B99)
"Farside Station," (B100)
"Brother to Gods," (B101)
1979
Brother to Demons, Brother to Gods, (A51)
Seetee, (A52)
Three from the Legion, (A53)
1980
The Alien Intelligence, (A2)
"The Humanoid Universe," (B102)
The Humanoid Touch, (A55)
1981
"...All Ye Who Enter Here," (B103)
The Birth of a New Republic, (A4)
1982
"Seedship," (B104)
Manseed, (A56)
"A Break for the Dinosaurs," (B105)
1983
"Space Family Smiths," (B106)
Queen of the Legion, (A57)
Wall Around a Star, (A58)
1984
Lifeburst, (A61)
The Saga of Cuckoo, (A62)
1985
"At the Human Limit," (B107)
1986
Firechild, (A63)
1987
Beyond Mars Book 1, (A21)
Beyond Mars Book 2, (A22)
1988
Land's End, (A67)
Millions de Soleils, (A68)
"The Mental Man," (B108)
1990
Into the Eighth Decade, (A70)
Mazeway, (A71)
1991
The Singers of Time, (A72)
1992
The Undersea Trilogy, (A74)
Beachhead, (A75)
"The Birds' Turn," (B109)
"Venus is Hell," (B110)
1993
"The Litlins," (B111)
1994
"The Ice Gods," (B112)
Demon Moon, (A76)
1995
"Dark Star," (B113)
1996
"The Death of a Star" (B114)
"The Fractal Man" (B115)
1997
The Black Sun, (A77)
"The Firefly Tree" (B116)
"The Hole in the World" (B117)
1998
"The Purchase of Earth" (B118)
????
"Previews of Hell," (B???)

His Fiction by Magazine Appearance

Air Wonder Stories
"The Second Shell," November 1929 (B2)

Amazing Stories
"The Cold Green Eye," March 1981 (B75)
"The Cosmic Express," November 1930, again December 1961, again Winter 1994 (B3)
"The Dark Destroyer," January 1976 (B93)
The Green Girl, March & April 1930 (A3)
"The Ice Gods," Winter 1994 (B112)
"In the Scarlet Star," March 1933 (B18)
"The Lady of Light," September 1932 (B116)
"The Mental Man," November 1988 (B108)
"The Metal Man," December 1928, again October 1965 (B1)
"The Prince of Space," January 1931 (B4)
"Seedship," November 1982 (B104)
"The Stone from the Green Star," October & November 1931 (B10)

Amazing Stories Quarterly
The Birth of a New Republic, Winter 1930 (A4)

Argosy
"Nonstop to Mars," February 25, 1939 (B43)
"Racketeers in the Sky," October 12, 1940 (B54)
"Star Bright," November 25, 1939 (B46)

Astounding / Analog
"...And Searching Mind," March, April, May 1948 (B69)
"Backlash," August 1941 (B60)
"The Blue Spot," January & February 1937 (B34)
"Born of the Sun," March 1934 (B26)
"Breakdown," January 1942 (B61)
"Brother to Demons," August 1978 (B99)
"Brother to Gods," December 1978 (B101)
"Collision Orbit," July 1942 (B62)
The Cometeers, May, June, July & August 1936 (A7)
"The Crucible of Power," February 1939 (B44)
"Dead Star Station," November 1933 (B22)
"The Doom from Planet 4," July 1931 (B8)
"The Equalizer," March 1947 (B67)
"The Flame from Mars," January 1934 (B24)
"The Galactic Circle," August 1935 (B29)
"The Greatest Invention," July 1951 (B73)
"Hindsight," May 1940 (B49)

Astounding / Analog (continued)
"The Humanoid Universe," June 1980 (B102)
"Islands of the Sun," September & October 1935 (B30)
"Kinsman to Lizards," July 1978 (B98)
"The Lake of Light," April 1931 (B6)
The Legion of Space, April, May, June, July, August, September 1934 (A6)
The Legion of Time, May, June & July 1938 (A10)
"Man Down," March 1952 (B74)
"The Man from Outside," March 1951 (B71)
"The Meteor Girl," March 1931 (B5)
"Minus Sign," November 1942 (B63)
One Against the Legion, April, May & June 1939 (A12)
"Opposites - React!" January & February 1943 (B64)
"The Peddler's Nose," April 1951 (B72)
"Pygmy Planet," February 1932 (B13)
"Released Entropy," August & September 1937 (B39)
"Salvage in Space," March 1933 (B19)
Seetee Shock, February, March & April 1949 (A17)
"Stepson to Creation," January 1977 (B96)
"The Terror Out of Time," December 1933 (B23)
"With Folded Hands," July 1947 (B68)

Blue Book
"Cold Front Coming," June 1945 (B66)

Comet Stories
"The Star of Dreams," March 1941 (B57)

Fantastic
"The Cold Green Eye," March/April 1953, again May 1967 (B75)

Fantastic Science Fiction Stories
"Second Man to the Moon," April 1959 (B83)

Fantastic Stories Quarterly
"The Moon and Mr. Wick," Summer 1950 (B70)

Fantastic Universe
"The Hitch-Hiker's Package," May 1954 (B79)

Fantasy Magazine
The Great Illusion, September 1936 (A8)

Future Fiction
"As in the Beginning," March 1940 (B48)

Galaxy
"The Eternity Engine," June 1975 (B91)
"Jamboree," December 1969 (B87)

Galaxy (continued)

The Moon Children, July/August, September/October & November/December 1971 (A39)
"The Org's Egg," April, May & June 1974 (B90)
"A Planet for Plundering," April 1962 (B84)

Galileo

"Slave to Chaos," October 1977 (B97)

Isaac Asimov's Science Fiction Magazine

"Farside Station," November/December 1978 (B100)

The Magazine of Fantasy & Science Fiction

"Beans," November 1958 (B82)
"The Birds' Turn," October/November 1992 (B109)
"Counterkill," October 1975 (B92)
"Dark Star," February 1995 (B113)
"The Litlins," December 1993 (B111)
"The Machines that Ate Too Much," February 1976 (B95)
"The Power of Blackness," December 1973 (B89)
"The Hole in the World," October/November 1997 (B117)

Marvel Science Stories

After World's End, February 1939 (A11)
"The Dead Spot," November 1938 (B42)
"The Iron God," April 1941 (B58)

Marvel Tales

"The Angel from Hell," December 1939 (B47)
"Mistress of Machine-Made Madness," May 1940 (B50)

Omni

"Venus Is Hell," October 1992 (B110)

Science Fiction Age

"The Death of a Star," July 1996 (B114)
"The Firefly Tree," May 1997 (B116)
"The Purchase of Earth," July 1998 (B118)

Science Fiction Monthly

"The Highest Dive," January 1976 (B94)
"Jamboree," January 1974 (B87)

Science Fiction Plus

"Operation Gravity," October 1953 (B77)

Science Stories

"Hocus-Pocus Universe," October 1953 (B76)

Science Wonder Stories
The Alien Intelligence, July & August 1929 (A2)

Stardust
"Ashes of Iron," November 1940 (B55)
"The Crystal of Death," August 1940 (B52)

Startling Stories
Dragon's Island, June 1952 (A20)
"The Fortress of Utopia," November 1939 (B45)
"Gateway to Paradise," July 1941 (B59)
"Through the Purple Cloud," November 1947 (B7)
"Twelve Hours to Live!" March 1946 (B9)

Strange Tales of Mystery & Terror
"Wolves of Darkness," January 1932 (B11)

Super Science Stories
"The Girl in the Bottle," September 1940 (B53)

Thrilling Mystery
"Death's Cold Daughter," September 1936 (B33)
"The Devil in Steel," July 1937 (B38)
"Grey Arms of Death," December 1935 (B31)
"Spider Island," April 1937 (B36)

Thrilling Wonder Stories
"The Ice Entity," February 1937 (B35)
"The Infinite Enemy," April 1938 (B40)
Passage to Saturn, June 1939 (A13)
"The Sun Maker," June 1940 (B51)

Unknown
"Darker Than You Think," December 1940 (B56)
The Reign of Wizardry, March, April & May 1940 (A14)

Unknown Worlds
"Conscience, Ltd." August 1943 (B65)

VB Tech Journal
"The Fractal Man," July 1996 (B115)

Weird Tales
Dreadful Sleep, March, April & May 1938 (A9)
Golden Blood, April, May, June, July, August, September 1933 (A5)
"Invaders of the Ice World," January 1934 (B25)
"The Mark of the Monster," May 1937 (B37)
"The Plutonian Terror," October 1933 (B21)

Weird Tales (continued)

"The Ruler of Fate," April, May & June 1936 (B32)
"The Wand of Doom," October 1932 (B17)
"Wizard's Isle," June 1934 (B28)

Wonder Stories

"The Moon Era," February 1932 (B12)
"Through the Purple Cloud," May 1931 (B7)
"Twelve Hours to Live!" August 1931 (B9)
"Xandalu," March, April & May 1934 (B27)

Wonder Stories Quarterly

"The Electron Flame," Fall 1932 (B15)
"Red Slag of Mars," Spring 1932 (B14)

Worlds of IF

"Doomship," Mar/Apl 1973 (B88)
The Reefs of Space, July, September, & November 1963 (A31)
Rogue Star, June, July & August 1968 (A37)
Starchild, January, February & March 1965 (A32)

Worlds of Tomorrow

"The Masked World" October 1963 (B85)

Pseudonyms and Collaborators

Pseudonyms:

Will Stewart (B62), (B63), (B64), (A17), (A19), (A43), (A52)
Nils O. Sonderlund (B47), (B50)
411332111323421321211300223324 23 (B105)

Collaborators:

Dr. Miles J. Breuer (A1), (A4)
Frederik Pohl (A23), (A26), (A28), (A31), (A32), (A37), (A45), (A48), (A58), (A62), (A67), (A72), (A74), (B88) (B90)
James E. Gunn (A25)
Lawrence Schwartsman (B14)
Lee Elias (A21), (A22)
Eando Binder, Edmond Hamilton, Raymond Z. Gallun, and John R. Fearn (A8)
David Ketterer (nonfiction) (C144)

Degrees, Honors and Awards

- B.A., Eastern New Mexico University, 1957 (summa cum laude).
- M.A., Eastern New Mexico University, 1957.
- Ph.D., The University of Colorado, 1964.
- First Fandom Science Fiction Hall of Fame Award, 1968.
- Pilgrim Award, from the Science Fiction Research Association, 1973, for *H.G. Wells: Critic of Progress* (A33).
- Grand Master Nebula Award for lifetime achievement, from the Science Fiction Writers of America (SFWA), 1976.
- Guest of Honor, 35th Annual World Science Fiction Convention (Suncon), Miami, Florida, 1977.
- President, Science Fiction Writers of America, 1978-1980.
- Governor's Award for Excellence in Literature, 1979, from the State of New Mexico.
- Honorary Doctorate, Eastern New Mexico University, 1981.
- The Jack Williamson Science Fiction Library, dedicated at Eastern New Mexico University, 1982.
- "The Williamson Lecture Series," endowed at Eastern New Mexico University in 1982.
- Hugo Award, from the World Science Fiction Convention, 1985, for *Wonder's Child: My Life in Science Fiction* (A60).
- Skylark Award for significant contributions to science fiction, from the New England Science Fiction Association, 1985.
- Forry Award for lifetime achievement in the field of science fiction, from the Los Angeles Science Fantasy Society, 1986.
- "The Williamson Year," observed at Eastern New Mexico University in 1988, in honor of the sixtieth anniversary of his first publication and his eightieth birthday.

-Special Golden Age Award, from L. Ron Hubbard's Writers of the Future, 1989.
-Asteroid #5516 named JAWilliamson in honor of his 86th birthday through the efforts of David Brin and Roger Zelazny, 1994.
-World Fantasy Award for Lifetime Achievement, 1994
-Eastern New Mexico University renames its Liberal Arts building the Jack Williamson Liberal Arts Building, 1995

The Williamson Lectureship Series

Inaugurated in 1977, the Williamson Lectureship recognizes the contributions of Emeritus Professor of English Dr. Jack Williamson to Eastern New Mexico University upon his retirement from teaching. The University annually hosts presentations on the topic of Humanism and the Future in exploring the linkages between science, technology, and the humanities.

1977 Dr. James Gunn, "Humanism and the Future," and Frederik Pohl, "Humanism, the Humanities, and the Future."

1978 Golden Anniversary celebration of Jack Williamson's career as an author of science fiction.

1979 Dr. June Goodfield, "Playing God: the New Biology Moral Issues," and Jack Williamson, "Genetic Engineering: Fiction into Fact!"

1980 Ben Abruzo, "The Future of Balloon Flights," and "The Double Eagle: Preparation and Completion of the Mission."

1981 Dr. Vartan Gregorian, "Past and Future."

1982 Dr. John Newport, "America's Continuing Controversy Over Humanism," and "Humanism and the Future: a Tentative Proposal for an American Solution." Dedication of the Jack Williamson SF Library.

1983 Gordon Greaves, "If...or, The Janus View," and Robert Silverberg, "The Future of Humanism."

1984 Dr. Ihab Hassan, "Imaginary Cities," and "Beyond Two Cultures."

1985 William Eamon, "Albert Einstein and the Generation of 1905," and "Technology and Magic."

1986 Edward Bryant, "Ad Astra Per Covered Wagon: When Our Present Was Jack Williamson's Future," and "Why Writers Need to Be Critics."

1987 Dr. Thelma Shinn, "Worlds Within Women: Programs for Social Change in Women's SF and Fantasy."

1988 Dr. Thomas Clareson, "Latitude: Portales; Dimension: Williamson." Special Guests: Fred Saberhagen, Stephen R. Donaldson, Walter Jon Williams, Terry Born, Suzy McKee Charnas (New Mexico authors from *A Very Large Array*)

1989 Harlan Ellison, "The Great, Lost, Ancient Secret of Fame and Success as a Writer, Part 1," and "All the Rest of the Secrets of the Universe Fully Explained."

1990 Julius Kagarlitski, "SF and Perestroika."
(After this appearance Kagarlitski traveled around the country, ending up in Washington, D.C. where he got seriously ill and underwent a heart transplant operation. The hospital tried to collect the bill from ENMU for a while, but finally gave up. Kagarlitski continues to live in Russia at this writing.)

1991 Stephen R. Donaldson, "Epic Fantasy in the Modern World."

1992 Joe Haldeman, "The Three Cultures."

1993 Dr. Jerry Pournelle, "The Future of Democracy."

1994 Frederik Pohl, Connie Willis, Charles N. Brown, and Jack Williamson, "A Century of Science Fiction: 1926-2026."

1995 Suzy McKee Charnas, Roger Zelazny, George R. R. Martin, Jane Lindskold, "Humanities in the 21st Century."

1996 C.J. Cherryh and Tim Powers, "Worlds Enough and Time: Alternative Space in SF"

1997 Melinda Snodgrass, Mike Resnick and Michael Cassutt, "Images of the Future in Science Fiction Film and Television."

Thanks to Jeff Conner of ENMU's Golden Library for this summary.

Guest of Honor Appearances at SF Conventions
(This list is not comprehensive)

Westercon 7, 1954, San Francisco
SunCon: 35th Annual World Science Fiction Convention, Miami Beach, Florida, 1977
Port City Con 2, 1977, Mobile
The Deepsouth Science Fiction Convention, 6/2-3/78, Atlanta
Mile hi Con 11, 10/26-28/79, Denver

Phringe Con, 7/11-13/80, Phoenix
MysteryKon 5, 1980, Houston
Rivercon VI, 7/24-26/81, Louisville
Omacon II, 1982, Omaha
Starcon IV, 1982, Lubbock
Windycon 9, 10/82, Chicago
Norwescon 6, 3/17-20/83, Seattle
LepreCon 9, 5/20/83
Bubonicon 15, 8/26-28/83, Albuquerque
Con Quistador III, 1985, San Diego
I-Con V, 4/4-6/86, New York City
In Con Junction VII, 1987, Indianapolis
Life, the Universe & Everything V, 1987
Lunacon 30, 3/20-22/87, Westchester
Empiricon '89, 6/30-7/2/89
Tuscon 16, 1989, Tucson
Minicon XXIX, 4/1-3/94, Minneapolis
Archon 19, June 23-25, 1995, Saint Louis
LibertyCon 9, July 7-9, 1995, Chattanooga, TN
Philcon '95, November 17-19, 1995, Philadelphia

His Magazine Appearances & Fiction Books by Decade

	1920	1930	1940	1950	1960	1970	1980	1990	Total
Air Wonder Stories	1								1
Amazing Stories	1	6			2	1	4	1	15
Amazing Stories Quarterly	1								1
Argosy		2	1						3
Astounding / Analog		18	10	4		4	1		37
Blue Book			1						1
Comet Stories			1						1
Fantastic				1					1
Fantastic SF Stories				1	1				2
Fantastic Stories					1				1
Fantastic Stories Quarterly				1					1
Fantastic Universe				1					1
Fantasy Magazine		1							1
Future Fiction			1						1
Galaxy					2	3			5
Galileo						1			1
Isaac Asimov's SFM						1			1
Magazine of Fantasy & Science Fiction				1		3		3	6
Marvel Science Stories		2	1						3
Marvel Tales		1	1						2
Omni								1	1
Science Fiction Age								3	3
Science Fiction Monthly						2			2
Science Fiction Plus				1					1
Science Stories				1					1
Science Wonder Stories 1									1
Stardust			2						2
Startling Stories		1	5						6
Strange Tales of Mystery & Terror		1							1
Super Science Stories			1						1
Thrilling Mystery		4							4
Thrilling Wonder Stories		3	1						4
Unknown			2						2
Unknown Worlds			1						1
VB Tech Journal								1	1
Weird Tales		8							8
Wonder Stories		4							4
Wonder Stories Quarterly		2							2
Worlds of IF					3	1			4
Worlds of Tomorrow					1				1
	3	54	26	11	10	15	5	9	136
Fiction Books	1		4	12	11	14	13	6	61

See Chapter E for a listing of his stories by magazine.

The Form His Fiction has Taken

54 short stories
38 novelettes
11 novellas
52 novels (42 as books, 10 in original magazine format only)
12 collections (including omnibuses)
1 comic strip
168 total published works of fiction

The Languages in Which His Fiction Has Appeared
(and the number of books translated)

Chinese (1)
Czech (1)
Danish (2)
Dutch (5)
English
French (37)
German (49)
Italian (60)
Japanese (17)
Norwegian (1)
Polish (1)
Portuguese (4)
Russian (4)
Serbo-Croatian (4)
Spanish (30)
Swedish (6)

Novels Translated Most Frequently (7 non-English languages each):
The Legion of Space
The Reefs of Space

The Countries in Which His Fiction Has Appeared

Argentina
Australia
Belgium
Brazil
Canada
China
Czechoslovakia
Denmark
Estonia
France
Germany
Great Britain
Italy
Japan
Mexico
The Netherlands
New Zealand
Norway
Poland
Portugal
Russia
Spain
Sweden
Switzerland
United States
Yugoslavia

His Series

Cuckoo:

Farthest Star, (A45)
Wall Around a Star, (A58)

Eldren:

Lifeburst, (A61)
Mazeway, (A71)

Humanoids:

"With Folded Hands," (B68)
The Humanoids, (A18)
The Humanoid Touch, (A55)

Seetee:

Seetee Ship, (A19)
Seetee Shock, (A17)
"Beyond Mars," (A21 & A22) (same universe, no story overlap)

Legion of Space:

The Legion of Space, (A6)
The Cometeers, (A7)
One Against the Legion, (A12)
"Nowhere Near," (B86)
The Queen of the Legion, (A57)

Starchild:

The Reefs of Space, (A31)
Starchild, (A32)
Rogue Star, (A37)

Undersea (Jim Eden):

Undersea Quest, (A23)
Undersea Fleet, (A26)
Undersea City, (A28)

Books with a "Genetics" Theme

Brother to Demons, Brother to Gods, (A51)
Darker Than You Think, (A16)
Dragon's Island, (A20)
Firechild, (A63)
Manseed, (A56)

Well-Known Terms That He Has Invented

"genetic engineering" in *Dragon's Island*, (A20).
"terraform" in *Seetee Ship*, (A19) (added to *The Oxford English Dictionary* in 1993).
"psionics" in "The Peddler's Nose," (B72).
"android" in *The Cometeers*, (A7). This was actually the first modern usage of this word, rather than its creation.

Erroneous Attributions

These are books which have been erroneously credited to J.W. in some previous bibliographies, and are included here as clarifications.

Talking, Listening, and Learning: The Development of Children's Language (with Janet Ede), London: Longman, 1980 (not seen). J.W. has never heard of this book, but it is included in at least two previous bibliographies.

But Not Warriors, New York: Lynx Books 388-7, hardcover, 1989, 229 pages, $17.95 (Richard Aquan). This novel is by Jack Williamson (b. 1924), a retired California journalist, and is often included in bibliographies of J.W.'s works.

Secondary Sources

Selected Biographies, Bibliographies and Profiles of J.W.

The Time Traveler (fanzine), February 1932 (profile - "The new star on the science-fiction horizon.")

Tales of Wonder, Great Britain: Autumn 1939 (biography)

Thrilling Wonder Stories, Autumn 1939 page 6-40 (biography)

Startling Stories, November 1939 (autobiographical sketch)

Startling Stories, July 1941 (autobiographical sketch)

The Fanscient, Summer 1948 (fanzine - autobiographical sketch)

Science Stories, October 1953 (autobiographical sketch with photo)

Amazing Stories, October 1964 (long biography by Sam Moskowitz)

San Jose Mercury-News, 7/26/70 (profile - "Technology Upgraded Pioneer Sci-Fi Writer" by Ron Miller)

Il Millennio dell'Antimateria (biography & bibliography), 1973 (Italian)

Portales News-Tribune, July 6 1975 (profile - "An Unfettered Mind Roams the Universe" by Gordon Greaves.)

New Mexico Magazine, January 1977 - (profile - "Jack Williamson: Far-Out Writer" by Irene-Aimee Depke.)

Program Book, SunCon: The Thirty-fifth World Science Fiction Convention,1977
(profile - "Jack Williamson: An Appreciation," by E. Hoffmann Price, pages 9-11)
(profile - "Jack Williamson: Legionaire of Space," by Frederik Pohl, pages 15-17)
(bibliography - "Jack Williamson: A Bibliography," by Mark Owings, pages 27-29)
(also includes apparently original art by 18 different artists based on many of J.W.'s stories)

Analog Science Fiction, February 1978 (in "Biolog" by Jay Kay Klein) (biography)

Southwest Magazine, April/May 1978 (profile - "Jack Williamson: The Quiet Master of Science Fiction" by Joe Willis.)

Lan's Lantern 9, May 1979 (fanzine - this issue devoted to J.W. with appreciations and comments by numerous authors and friends)

Jack Williamson: a primary and secondary bibliography, Robert E. Myers, Boston: G.K. Hall & Co., 1980 (biography & bibliography)

Dictionary of Literary Biography, V. 8, 20th Century, American SF Writers, Detroit: Gale Research, 1981, pages 200-206 (biography)

Megavore 13, 3/1/81, edited by J. Grant Thiessen. (contains a bibliography by Uwe Luserke and "The Quiet Master," a profile by Joseph A. Willis)

Wonder's Child: My Life in Science Fiction (A60) 7/84

Albuquerque Journal, 8/19/84 (profile - "'Wonder's Child' Travels Space Without Leaving Portales Home" by Bruce Daniels)

Jack Williamson: Child and Father of Wonder, Albuquerque: Gordon Benson, Jr., 1985. A Galactic Central Publication (bibliography)

Contemporary Authors: New Revision Series, V. 23, Detroit: Gale Research, 1988, pages. 455-458 (biography & bibliography)

Millions de Soleils (A68) (bibliography), 1988 (French)

Contemporary Authors Autobiography Series, V.8, Detroit: Gale Research, 1989, pages 313-327 (autobiography & bibliography)

Jack Williamson: Una Vita Per La Fantascienzo, Piero Giorgi, Preganziol, Italy: Editrice Kronos, hardcover, 1989, 956 pages (Dino Marsan). A huge book detailing J.W.'s life and his writing. Includes a detailed bibliography and reproduces many covers off J.W.'s books from around the world. (Italian)

Futures Past, No. 3, September 1992 (biography & bibliography)

A Jack Williamson Bibliography, compiled by Leslie Jackson & Antony Hall, Portales, NM: Special Collections, Golden Library, Eastern New Mexico University, 1993 (bibliography)

"Darker Than He Thought: The Psychoanalysis of Jack Williamson," chapter 8 (pages 117-130) in *Uncovering Lives: The Uneasy Alliance of Biography and Psychology*, Alan C. Elms, Oxford: Oxford University Press, October 1994. A revised version of an article originally published in *Extrapolation*.

Jack Williamson, compiled by Kouichi Yamamoto, Kyoto, Japan, 1995 (bibliography of J.W.'s works published in Japan) (Japanese)

The Williamson Effect, Roger Zelazny (editor), New Yory: Tor 1996, 349 pages

A collection of original stories and poems by fifteen authors in tribute to J.W. Contents include "Introduction: A World in Love with Change," by David Brin, pages 13-19; "The Mayor of Mare Tranq," by Frederik Pohl, pages 21-35; "Before the Legion," by Paul Dellinger, pages 36-60; "Inside Passage," by Poul Anderson, pages 61-89; "Risk Assessment," by Ben Bova, pages 90-115; "Williamson's World," by Scott E. Green, page 116; "Emancipation," by Pati Nagle, pages 117-145; "Thinkertoy," by John Brunner, pages 146-162; "The Bad Machines," by Fred Saberhagen, pages 163-189; "The Human Ingredient," by Jeff Bredenberg, pages 190-206; "Child of the Night," by Jane Lindskold, pages 207-222; "A Certain Talent," by David Weber, pages 223-245; "Nonstop to Portales," by Connie Willis, pages 246-274; "No Folded Hands," by Andre Norton, pages 275-288; "Darker Than You Wrote," by Mike Resnick, pages 289-294; "Near Portales...Freedom Shouts," by Scott E. Green, page 295; "Worlds That Never Were: The Last Adventure of the Legion of Time," by John J. Miller, pages 296-342. Each story is preceded by a brief introduction by James Frenkel and followed by an afterword by the story's author. Brief biographies of each contributor appear on pages 343 to 349.

The Internet

Many, many references may be found on the internet. By entering the words "Jack Williamson" in your web browser's internet search mechanism, you will be led to thousands of references. Not all of these relate to the subject of this bibliography, but a great many do, in a variety of languages. A great evening's (or weekend's) entertainment.

Quoth the Critics

Comments of a general nature follow; comments concerning specific works may be found at each title under "Secondary Sources and Reviews."

* * * * *

"JW was from the first an adaptable writer, responsive to the changing nature of his markets, and his collaborations over the years seemed to be genuine efforts to learn more about his craft as well as to produce salable fiction. ...in the 1980's JW began to produce work of astonishing youthfulness. ...He has been an sf writer of substance for over 60 years. In his work and in his life he has encompassed the field." - Clute, pages 1329-1330

"Jack Williamson, a disciple of Merritt's, survives because he operates powerfully at the dreaming pole." - Aldiss, page 209

" ...unlike some of his contemporaries who fell by the wayside, he has managed to keep up with the times. His work has always been near the forefront of whatever period he's been writing in. ...Though well known in science fiction, Williamson is still probably one of the under-rated authors in the field. His career's longevity, his vast output, his pioneering concepts have certainly earned his place in the s-f pantheon." - Searles, page 165

"If science-fiction writing is an art that can be taught, there is probably no one in the world better qualified to teach it than Jack Williamson. His complete understanding of not only the writing techniques, but the changing approach to telling a story, has been demonstrated repeatedly by his adaptability to every shift in direction science fiction takes. Yet the record shows more than adroit adjustability and storytelling competence. It reveals an author who pioneered superior characterization in a field almost barren of it, realism in the presentation of human motivation previously unknown, scientific rationalization of supernatural concepts for story purposes, and exploitation of the untapped story potentials of antimatter." - Moskowitz, page 100

"No writer today ... traces more clearly the evolution of SF from a sort of clumsy hobby, through the slam-bang pulp era, and into something with aspirations toward permanence." - Algis Budrys, in a review of *The Early Williamson*, in *The Magazine of Fantasy and Science Fiction*, February 1976, pages 47-48

"The conscious use and exploration of well-defined ideas marks the fiction of Jack Williamson. Those guiding lights - and his indebtedness to

H. G. Wells - may be discerned in any discussion of his recent study, *H. G. Wells: Critic of Progress* (A33). Although Wells may be the better artist, the complexity of Williamson's own fiction can go far beyond Wells's, and the experience he presents in "**With Folded Hands**" (B68), *The Humanoids* (A18), and *Bright New Universe* (A34) is as large and satisfying in vision as anything Wells ever did." - Stewart, pages 14-15

"Williamson never sees progress and enlightenment of man as merely bad or good - the human situation is too complex and ambiguous for simplicity. Yet morality is possible." - Stewart, page 16

"Jack Williamson occupies the same place in the history of science fiction that Richard Strauss occupies in the history of music. Both men were artistic prodigies who first achieved recognition in their early twenties; both represented, as they grew older, a dynamic conservative branch of their art that used the techniques of their heirs to refine their own skills. Thus Strauss tended, as he aged, toward a neo-classic style that was late Romanticism freed of ostentation; thus Williamson, in the past decade, has returned to the characters of his early novels, echoing Strauss's return to the forms of his youth." - Wooster, page 799

"Williamson's three great works deal with the same theme: the eternal tension of man in society. Man, Aristotle teaches, is a social animal; it is the degree to which an individual must participate in society without abandoning free will that Williamson seeks to find in *Darker Than You Think* (A16), *The Humanoids* (A18), and *Star Bridge* (A25)." - Wooster, page 799

"Critics note that Williamson, who has lived, written, and published through the several phases of science fiction, is one of the genre's most adaptable writers, and is a serious student of science. Pohl reports that Marvin Minsky, a noted specialist in the field of artificial intelligence, praised the descriptive accuracy of the topic in Williamson's *The Humanoids* (A18), and that a scientist who worked with sensitive national projects traced his interest in 'technological superweapons' to Williamson's AKKA." - Myers, page 230

"One of his major themes, evident in many variations throughout his writing, is the American frontier—a fascination born of his lifelong residency in New Mexico, with its rugged land and climate. He has described SF as a variation on the epic, with the conquest of space as its central metaphor." - Gunn, page 505

"For his versatility he is much to be honoured." - Aldiss, page 215

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Barron B: Barron, Neil (editor), *Horror Literature: A Reader's Guide*, New York: Garland, 1990

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Magill B: Magill, Frank (editor), *Survey of Modern Fantasy Literature*, Englewood Cliffs NJ: Salem Press, 1979, Vols. I - V.

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Science Fiction Magazines and Original Anthologies 1973
Science Fiction Magazines and Original Anthologies 1974
Science Fiction Magazines and Original Anthologies 1975
Science Fiction Magazines and Original Anthologies 1976
Science Fiction Magazines and Original Anthologies 1977-1978
Science Fiction Magazines and Original Anthologies 1979-1980
Science Fiction Magazines and Original Anthologies 1981
Science Fiction Magazines and Original Anthologies 1982
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Afterword

Jack Williamson

I am grateful to Rick Hauptmann for his patient dedication to this project. Grateful, also, to Robert E. Myers for his earlier bibliography, published in 1980, and for his cooperation with this one. The book has given me a long look back across my life, and I can see it as a sort of specimen slice across the history of American science fiction, a genre born and named about the time I began writing.

Science fiction under other labels or none at all, and generally accepted as part of the main stream, has existed ever since science was recognized as something separate from magic, but Hugo Gernsback is due credit for establishing the American variety as a recognized genre with a name of its own.

Amazing Stories, which he founded in 1926, was the first successful magazine devoted to it. He was still calling it "scientifiction" in 1928, when he published my first story. He coined the term "science fiction" to identify the contents of another new publication, *Science Wonder Stories*, where my second story appeared in 1929.

In the years that followed, I wrote for most of the editors who were shaping and reshaping science fiction. In his editorial columns, Gernsback used to stress its educational value, as sugar-coated science. In practice, however, he was catholic enough to pick the classics of Wells and Verne and the best of such current writers as Burroughs and A. Merritt for reprint in his early issues. When those ran out, he paid starvation rates to such beginners as I was, seldom offering critical comments, at least to me. None of his science fiction magazines enjoyed a long success; I think they might have done better with a stronger editorial direction and better pay for his writers.

Harry Bates did more than Gernsback to change the face of science fiction. His *Astounding Stories of Super-Science* was launched in 1930, as part of the Clayton chain of fiction pulps. In those days before TV, magazine fiction flourished. The "quality" group, of which *Harper's* and *Atlantic* still exist, was for the intellectual elite. A *Harper's* editor looked at the pulp science

fiction of his day and condemned it as "subliterate nonsense." The "slicks," printed on smooth paper and supported by advertisers, had huge circulations and paid a few popular writers up to a dollar a word. The pulps were on cheap woodpulp paper. Though a few had admirable standards, more looked for readers among the unpropertied and half-literate masses. With smaller circulations and little advertising, they were generally unable to pay more than a penny or so a word.

Bates paid a princely two cents. With small regard for science, he wanted good pulp fiction: likeable heroes with the hardihood to win desperate struggles against overwhelming odds. A Gernsback story could stop for a lecture on science. Bates wanted fast action in a well-made story with no wasted words. Though he made few comments, I learned what he wanted. Those good times came to a sudden end, however, when the Clayton chain failed and *Astounding* was suspended.

The title was bought by Street & Smith, an older and stronger firm. With payment cut to one cent a word, they revived the magazine. Desmond Hall bought several of my stories, including "The Legion of Space," a six-part serial that *Argosy* had turned down, but the man in charge was soon F. Orlin Tremaine, another pulp professional. Open to innovative ideas, he made the magazine livelier and more varied. I got on well with him.

He was followed by John W. Campbell, Jr., at the helm from 1937 until he died in 1971. Campbell, I think, did more than anybody since H. G. Wells to make science fiction what it became. Gernsback had begun his publishing career with mail order catalogs and such magazines as *Electrical Experimenter*; I think he saw science as much as a profitable hobby as an engine of progress.

More of a scientist, and more serious about it, Campbell had a physics degree from MIT and Duke. He liked to dream of endless progress into a noble human future. Beginning as a writer, he had developed a good sense for story, character, and style. He liked to challenge orthodoxy, and his creative imagination was a wellspring of new ideas that he freely shared with anybody who would listen—for me, listening could become almost overwhelming. Paying good rates to his top writers, he gathered and inspired the team, Heinlein, Asimov, del Rey, and van Vogt among them, who made his first years at *Astounding* the fabulous "Golden Age" of science fiction. Much of my best work was done for him.

The war changed everything. Campbell and Gernsback had shared the optimism that inspired the World Fairs of the 1930s. The A-Bomb and the war's general savagery shattered that cheerful faith in high technology and better things to come. With the future suddenly darker, science fiction was

drowned under a flood of pessimistic post-holocaust stories that has never entirely subsided.

Readers too had changed, teen-age fans grown up. Though most may have forgotten science fiction, a good many cherished such fond recollections of the old pulp space operas that they established their own firms to reprint them: Fantasy Press, Gnome Press, Shasta Press and others. I was happy to find my old magazine serials reborn in hard covers.

Perhaps the fan presses did too well. When they opened the market, such big publishers as Simon & Schuster came into the game and put them out of business. The old serials were soon used up, but grown-up readers were ready for the new and sophisticated fare that a new generation of authors was already producing.

In 1950, Campbell suddenly had two new and very different rival magazines: Horace Gold's *Galaxy* and *The Magazine of Fantasy and Science Fiction*, edited at first by Tony Boucher. Boucher cared more for style and wit than any sort of future. Gold was grimly and often grotesquely pessimistic. Both found eager readers, but I felt unprepared to write for either one.

Those postwar years were difficult for me, perhaps because I had come home from the South Pacific ill-prepared for the changing world. I was still selling to Campbell, but his appetite for the unconventional had involved him with Dianetics, which he allowed L. Ron Hubbard to launch with a long article in *Astounding*. It seemed to me that his distraction with that and other far-out ideas had let the magazine lose much of its old vitality. After he bought the serial that became *The Humanoids*, I moved into Portales, our county-seat town, to take a newspaper job and marry a girl I had known in grade school.

I quit the paper after six months, trying with no great success to find my way back into science fiction, but I still felt unsure of myself. I was at home, back at work on another novel that refused to take shape, when an odd accident came to my aid. The enormous circulation of the *New York Sunday News* had slipped when readers began turning on TV instead of laying down their dimes for the paper. Hoping that a new comic strip might help, the editors happened to see a *Times* review of my *Seetee Ship* which not very flatteringly compared the novel to a space comic.

Just what they had in mind. They phoned from New York to ask if I would write it. I gulped and said I would. Called *Beyond Mars*, it ran for three years on the back page of the color wraparound before they found that it had been no answer to TV.

A college dropout, I went back when the strip was killed. The graduate school at the University of Colorado admitted me after others had found me too old. Earning the Ph. D., I taught at Eastern New Mexico University, here in Portales, until I retired in 1977. I enjoyed my students and my col-

leagues, and I think I learned something about the art of writing from reading and teaching great literature.

Though the academe still took a dim view of science fiction, a few venturesome colleagues had begun to teach it. The college let me try a course of my own. It went well, and I taught it for a dozen years. In search of ammunition that others might use against critical departments, I gathered and published descriptions of other courses and edited a handbook for science fiction teachers.

I'm happy to see science fiction so widely accepted now, the distain of the pulp ghetto almost forgotten, if never quite entirely. Books by the top stars now make the bestseller lists. "Sci-fi" has conquered TV and Hollywood.

Though circulations have never risen greatly, a few of the pioneer magazines are still alive. New ones keep appearing. They've had able editors, but none with Campbell's authority. A few such editors and publishers have been influential, among them Ian Ballantine, Judy-Lynn and Lester del Rey, and Donald Wollheim, but science fiction today has become too vast and too varied to be guided or controlled by anybody.

I kept on writing through the school years, during breaks and summer vacation. Collaborations with Jim Gunn and Fred Pohl helped keep me in the game. Declared overage, I retired from the faculty in 1977, but not from science fiction. A full-time writer again, I've averaged a new book almost every other year, and I still enjoy teaching a class each spring.

Science fiction, under its American name, has swept the technological world. With so many new stars rising, I sometimes feel eclipsed here in America, but I find a little comfort overseas. Most of my early work was reprinted long ago in England. Much of it has been translated into French and Spanish, nearly all into German and Italian, sometimes for several editions. Some twenty titles have appeared in Japanese, a few in other languages, even in Russian, though copies of those are hard to come by. Translations anywhere are not so common now, since so many native writers have begun to do their own.

A far cry from "scientifiction" and Gernsback's *Amazing*. Looking back, I remember when the term "science fiction" had to be explained, and the little handful of us still felt that we were exiles who had to circle the wagons for defense. We're not so lonely now, yet still a community of friends with interests and traditions of our own. Science fiction has been kind to me. I'm proud to have had some small place in its history, and delighted to see this book appearing.

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